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Infertility: Three Couples Who Bucked the Odds

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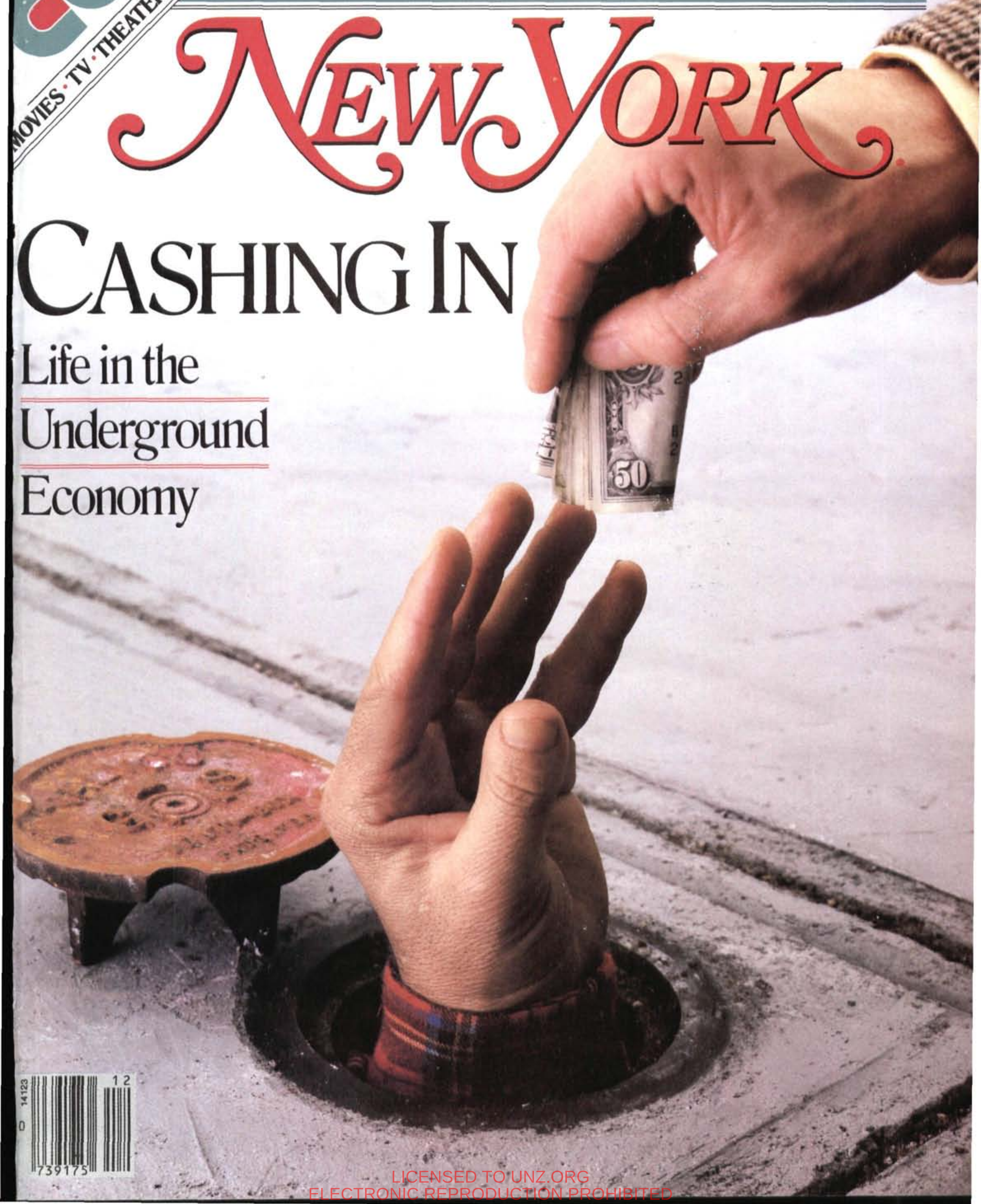

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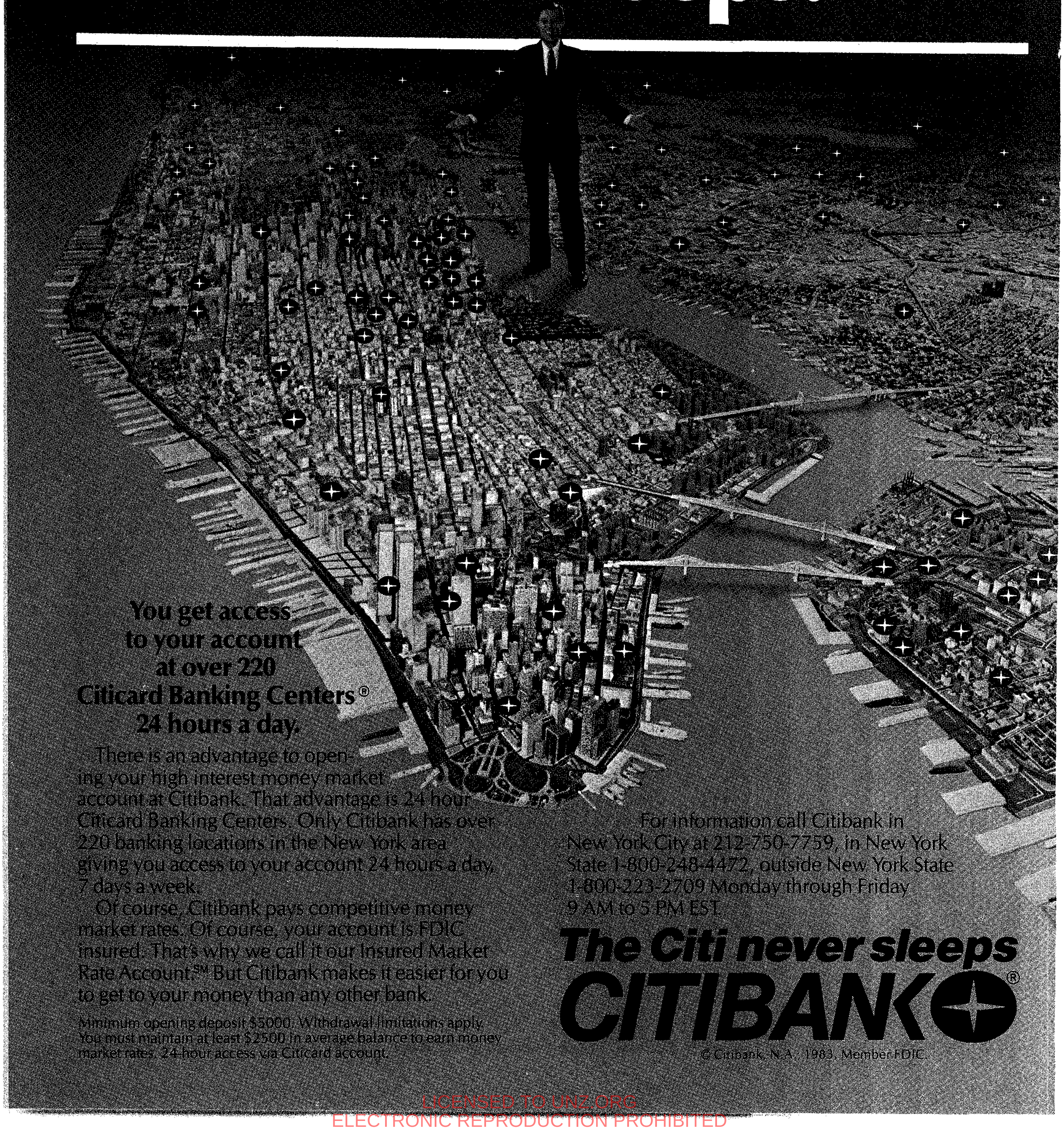

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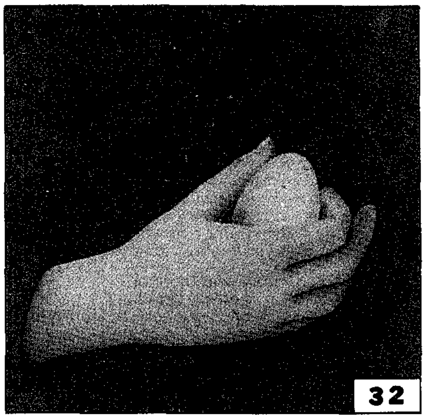
Cashing In

By Edward Tivnan

From "Souvlaki Row," on Sixth Avenue, to the garment center, from midtown law offices to corner delis, a huge underground economy of unreported income is growing in New York. Once the province of the common criminal, this giant tax haven is now populated by otherwise law-abiding citizens willing to cheat the government. For some people, the underground economy is a way to get by; for others, it's a way to get rich. In any case, its expansion raises serious questions for New York and the country.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Infertility: Fighting Back

By Marcia Stamell

Infertility is a problem that affects one out of every five American couples who are trying to conceive. And while medical breakthroughs have made an enormous improvement in their chances of reproduction, the road to fertility is fraught with expense, pain, and frustration—and no guarantee of success. Here are the stories of three couples who have decided to travel along this experimental path.

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The Hot New Caterers

By Barbara Costikyan, with Colette Rossant

Since we published our guidebook to the city's top caterers over four years ago, we've been delighted by some new tastes in town, concocted by young people "into food," talented chefs from abroad, party givers who've apprenticed with the masters—by New York's fine new caterers. Clearly, it's time for an update. So we celebrate here the best of the new group, and take a fresh look at the "establishment" caterers commended in our old guidebook. Whatever your whim—be it sushi or smorgasbord, classic French or *cuisine bourgeoise*—you'll find someone here to cater to it.

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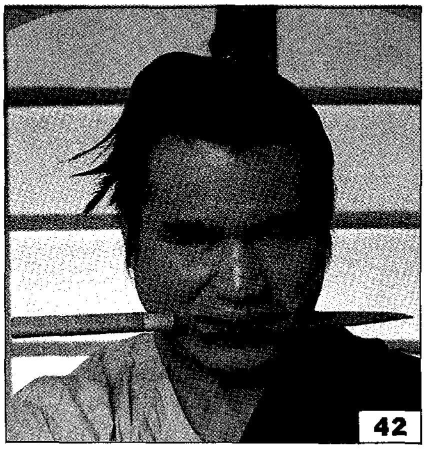
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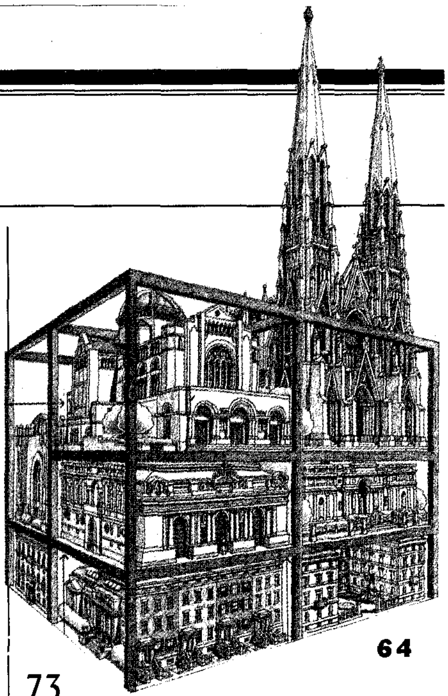
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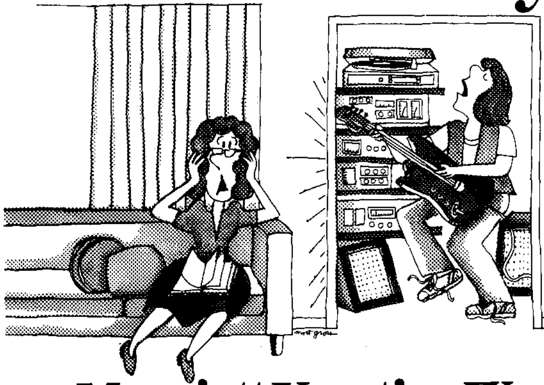
After the week rocks and rolls by



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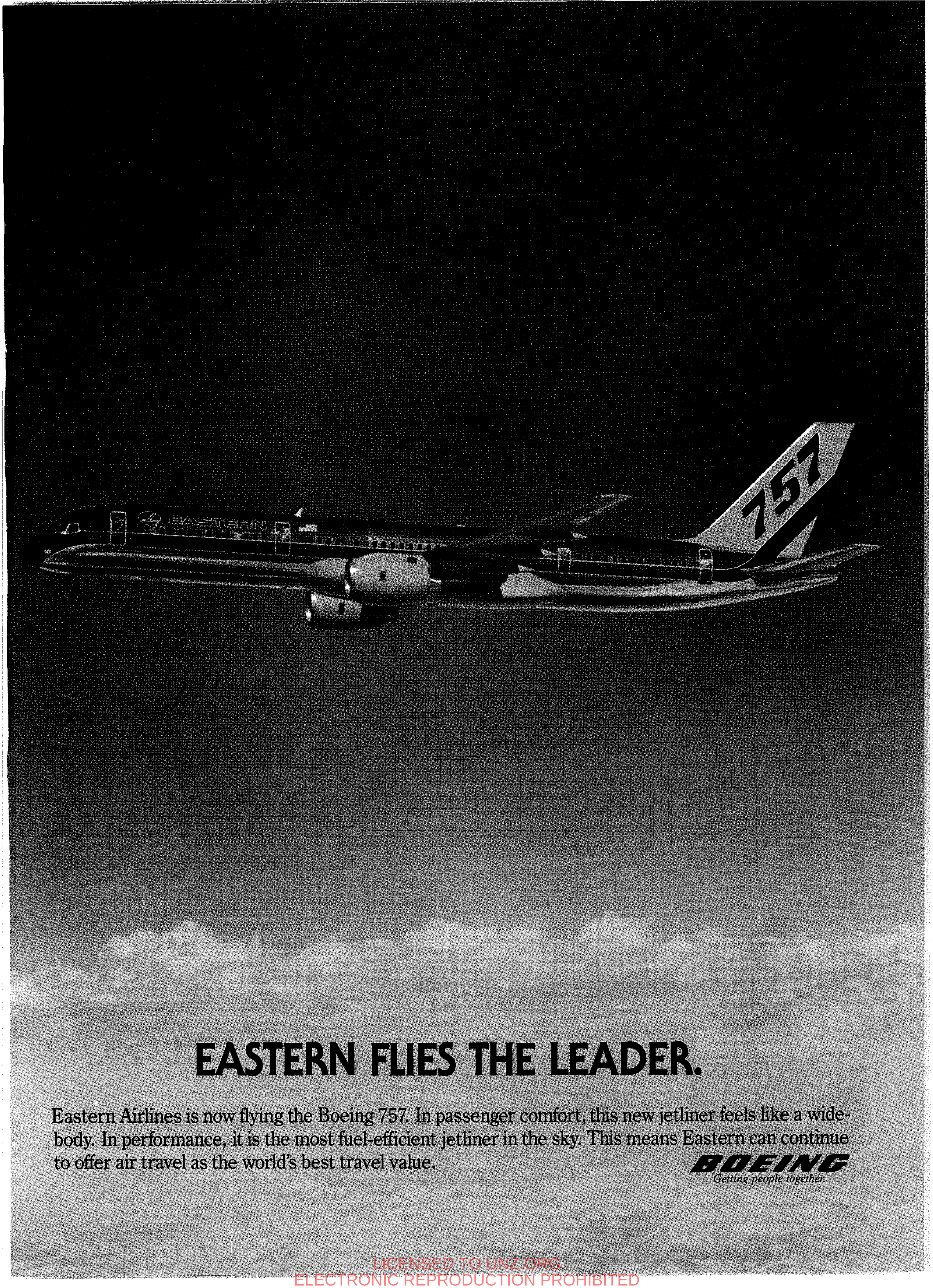

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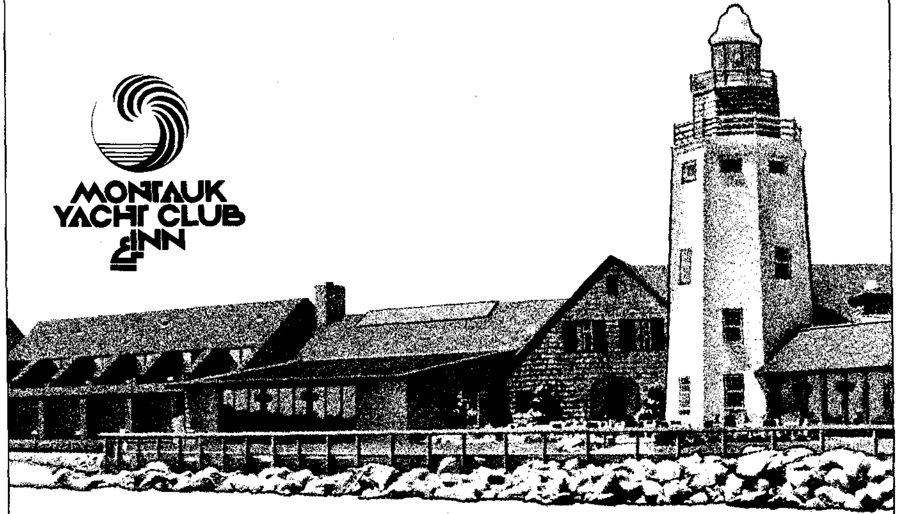

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LETTERS

Rules of the Game

NICHOLAS PILEGGI'S COMPARISON OF the disparate sentences imposed on Jean Harris and Carolyn Tiedemann for substantially identical homicides ["Sentencing Madness," February 28] was of special interest to me because I was the court-appointed attorney for Carolyn Tiedemann. While I agree with Pileggi's thesis that our criminal-justice system operates unevenly, I take vigorous exception to the Harris-Tiedemann illustration.

The two women were found guilty of two separate crimes: Jean Harris, by jury verdict, of murder; Carolyn Tiedemann, by plea of guilty, of manslaughter. Obviously the punishment for murder differs radically from that for manslaughter, and the separate treatment of both women resulted not from any inequity in the criminal-justice system but rather from deliberate tactical choices made by the two women and their attorneys.

Carolyn Tiedemann was not the recipient of any special plea bargain. Both the Harris and Tiedemann crimes, clearly committed under "extreme emotional disturbance," were manslaughter in the first instance. Tiedemann was allowed to plead because the district attorney appreciated that a verdict of manslaughter was inevitable and accepted our offer, thereby saving a lot of time, energy, and money. Carolyn pleaded guilty to the crime she had committed because that was the only reasonable thing to do.

Jean Harris, though, chose to go for broke. Or her lawyer did. The crucial element of Mrs. Harris's "extreme emotional disturbance" was, by deliberate choice of the defense, neither presented to the jury by evidence nor included in the judge's final charge, thereby foreclosing the possibility of a verdict of manslaughter. Mrs. Harris's fate is in no way attributable to the vagaries of our criminal-justice system.

Irving Schwartz
Queens

Nicholas Pileggi replies: The point of the story was not "vagaries" but the disparity that exists between a plea-bargained sentence and one that comes after a jury trial. The Harris and Tiedemann murders were extraordinarily similar, yet because of "tactical choices" one woman could have been freed after serving three years, while the other faced fifteen years in a state prison before

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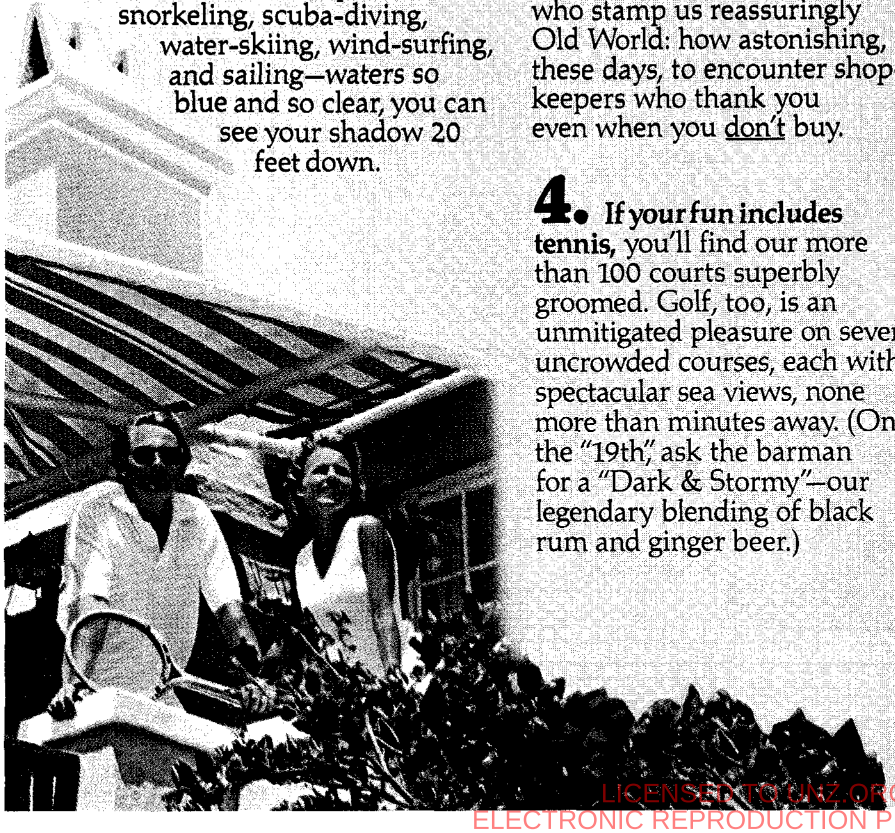

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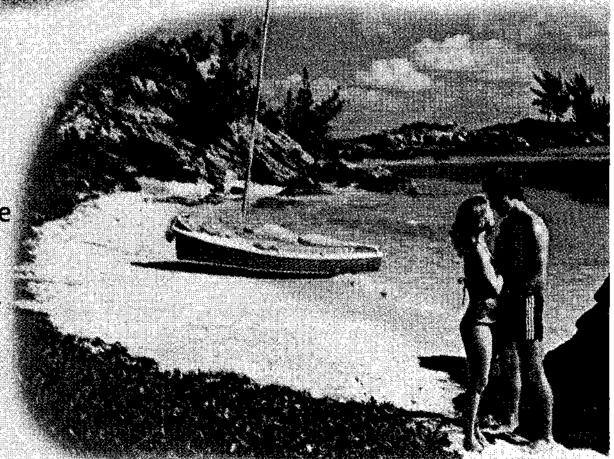

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having a chance for parole. The fact that the system justifies such disparities by its Byzantine sentencing charts shouldn't be defended, even by those obviously expert at its manipulation.

I READ NICHOLAS PILEGGI'S ARTICLE with amusement. Two years ago, I was a college student. Now I'm serving fifteen years to life in maximum security at Dannemora. During my parochial-school upbringing in Westchester County, the nuns drilled the Ten Commandments into my head. The good sisters neglected to mention the Eleventh Commandment, as handed down by Nelson Rockefeller: "Thou shalt not possess cocaine." I did, however, learn "Do unto others." My co-defendants, without the benefit of my ethics education, are now enjoying the fruits of the Judas tree—probation.

Thomas Eddy
Dannemora, N.Y.

Artful Dressing

DID ROSAMOND BERNIER DICTATE HER profile to Jesse Kornbluth ["Masterpiece Theater," February 14]? Art-history departments have been using two screens for slide projection for decades. Slides used by art lecturers generally have red dots, and most of us use light boards to prepare for lectures. The only thing that makes Bernier unique is that most of us do not wear Oscar de la Renta gowns while lecturing.

Rosemarie Haag Bletter
Associate professor
Department of Art History
Columbia University
Manhattan

Ways of the Orient

AS A RESIDENT OF CHINATOWN FOR OVER eighteen years, I found Michael Daly's article vivid and precise ["The War for Chinatown," February 14]. Over the years, Chinatown has grown to be known for its excellent restaurants. But underneath this tourist façade there are the senseless battles of the tongs and their youth gangs.

J. H. G. Ong
Manhattan

BECAUSE OF A COINCIDENCE OF NAMES, your story was inadvertently confusing. The group you call variously "Chinese Freemasons" or "Freemasons" has no connection with the centuries-old international fraternal order of Freemasons, which grew out of traveling guilds of stonemasons, who built the cathedrals of the Middle Ages. Today, there are some 5 million Freemasons, who regularly meet for fellowship and good works.

Ernest Leonardi
Grand master, Free and Accepted
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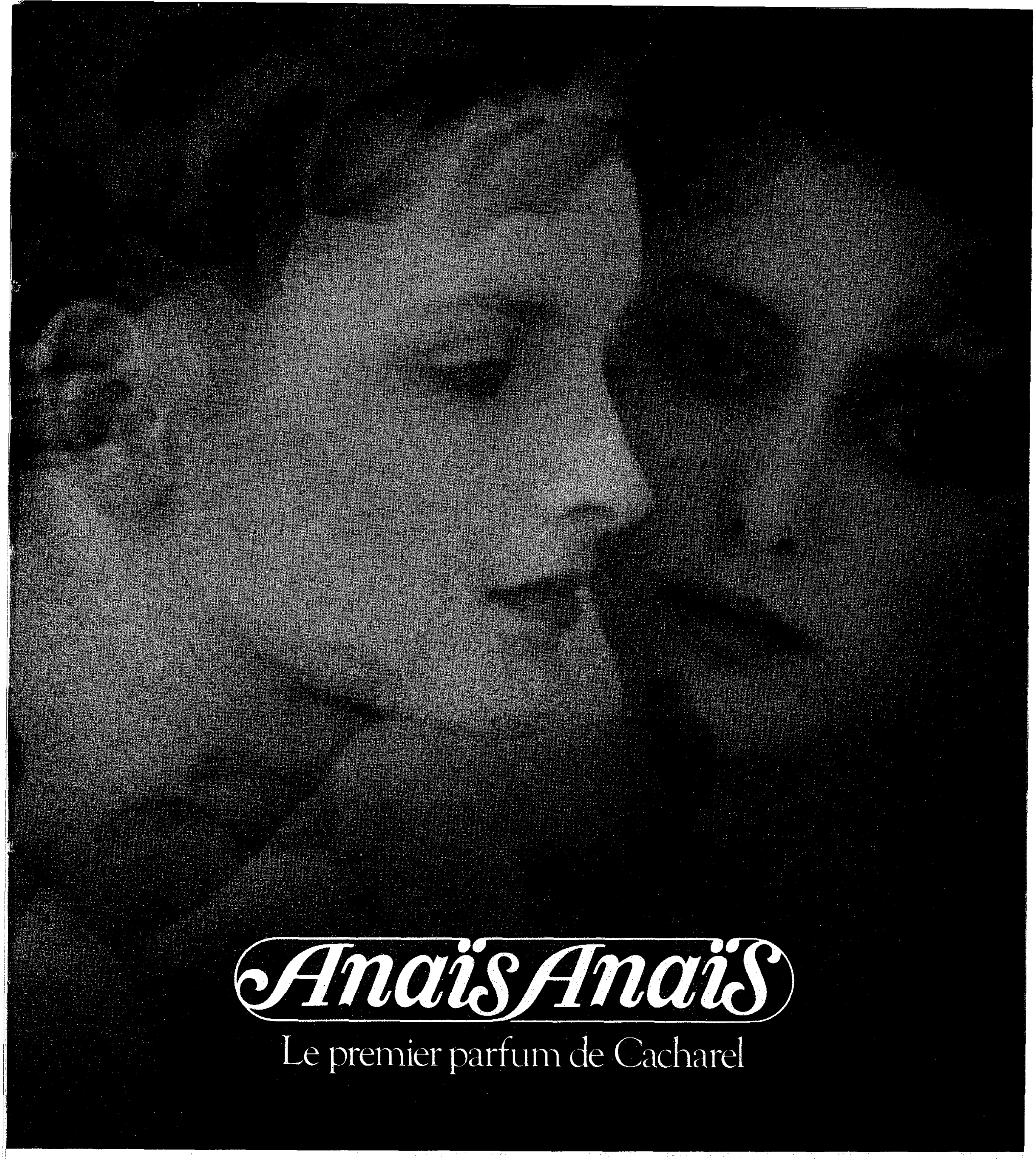
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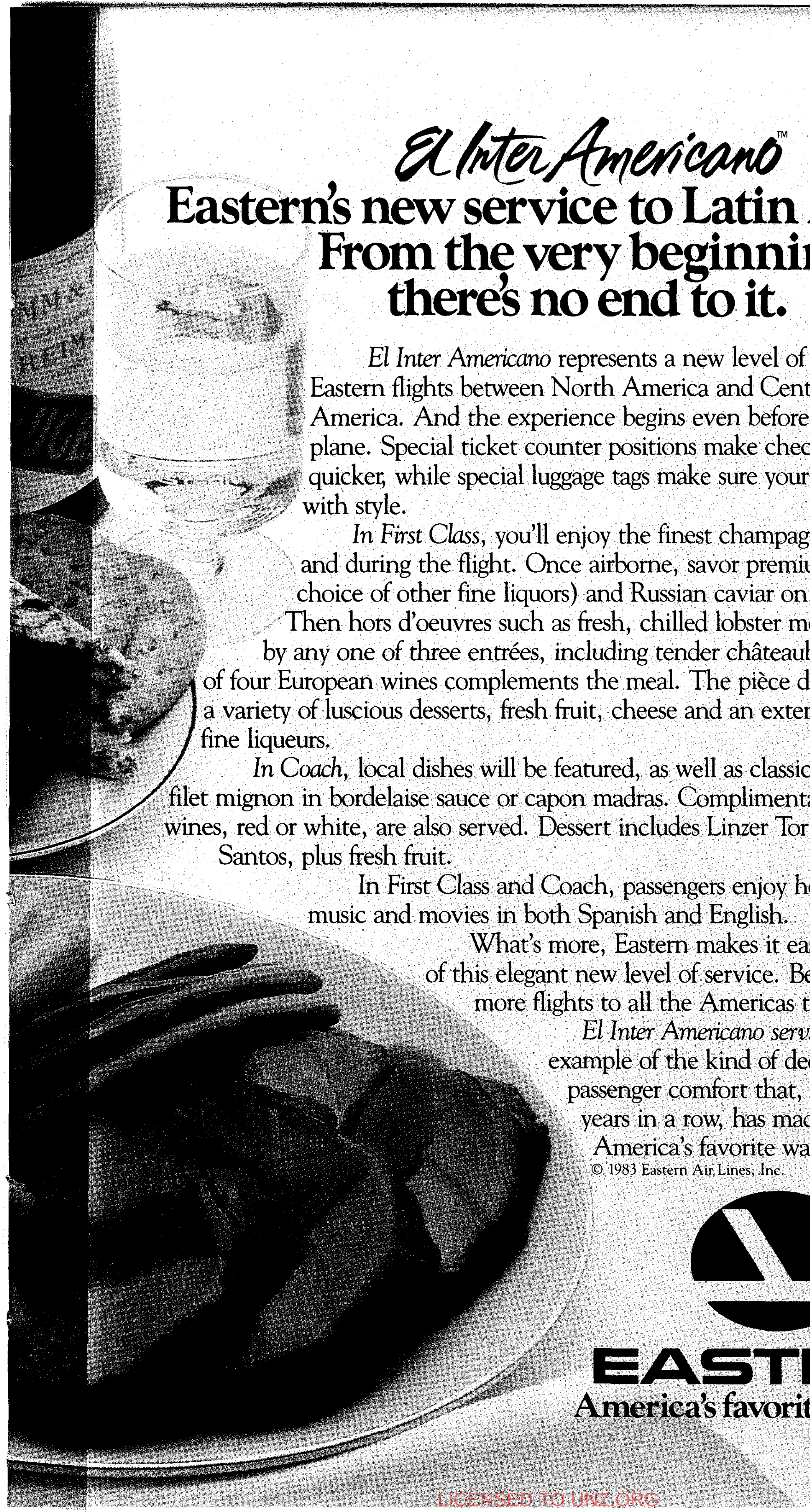

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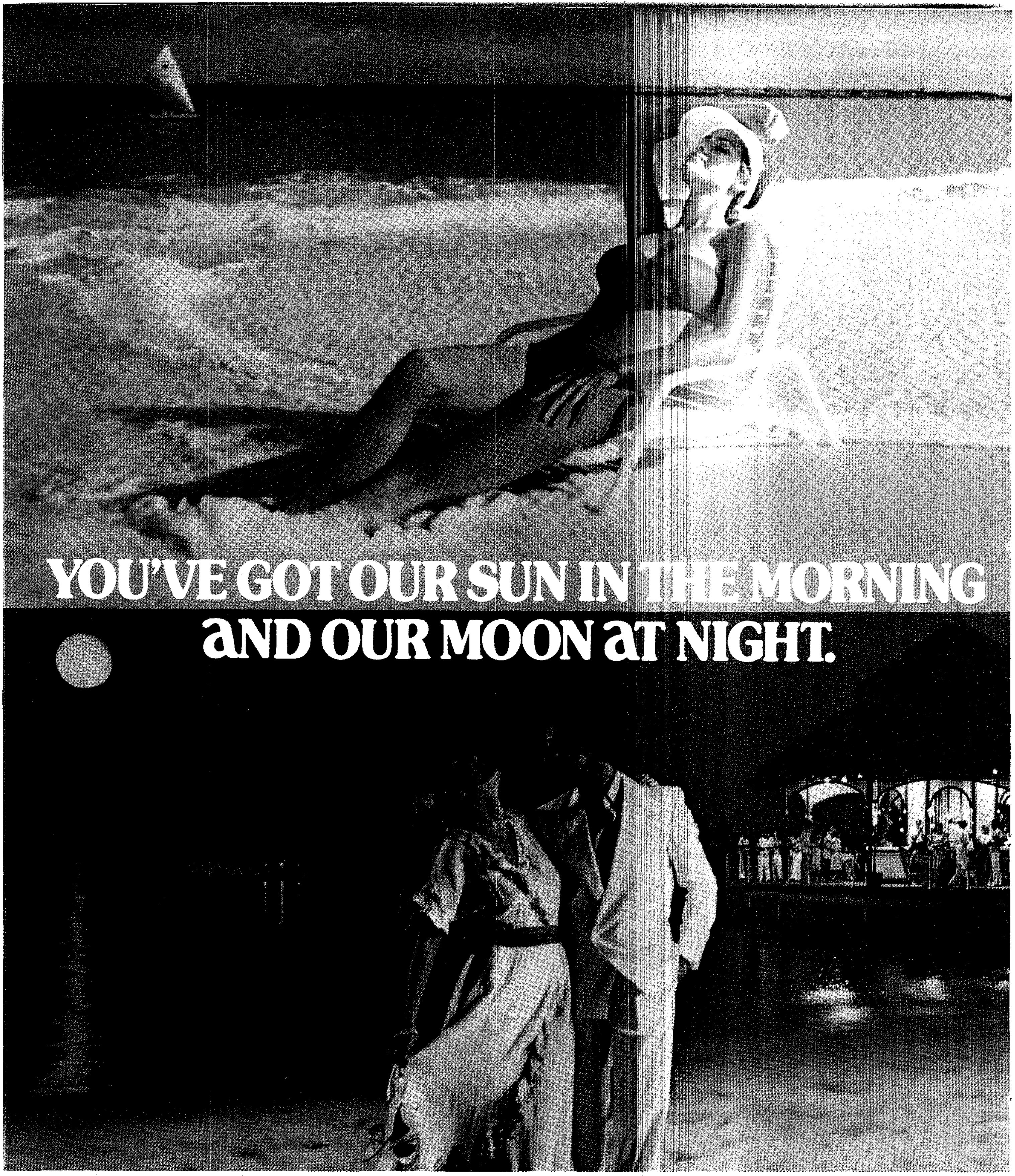
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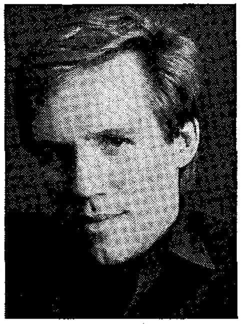
BETWEEN THE LINES

Henry Post

HENRY POST, WHO WROTE 22 PIECES about the perils and pleasures of the glamorous life for this magazine, died last Tuesday after a long illness, at the age of 34. Henry brought to his work an enthusiasm, courage, and generosity his colleagues found remarkable. "He did everything he could to help me," one of them recalled, "although I hardly knew him. He would help you out even if that meant he'd be losing out on his own story." Another remembers being with him at a party when a large, thuggish man demanded, "Why did you put me on your list of social climbers?" "Because you are one," replied Henry.



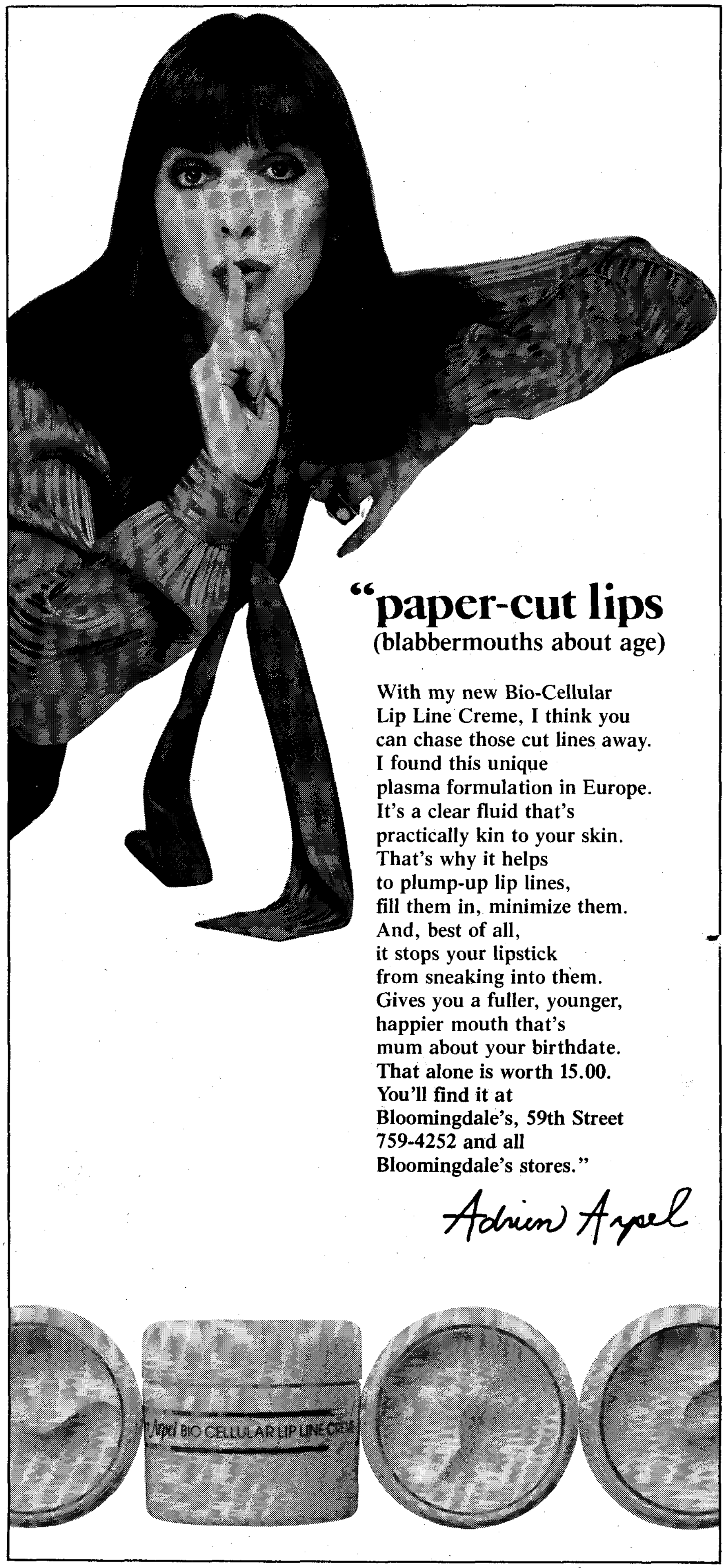
Born on the South Shore of Long Island, whose denizens he often cast a cold eye on in his stories, Henry went to St. Paul's and the University of Chicago. He abandoned his doctoral studies there to write pieces on high and low life for the *Soho Weekly News, GQ, Esquire*, and *New York*, where he was a contributing editor for two years. He also wrote a nightlife column for the sassy English *Tatler* magazine.

The two articles of Henry's that caused the greatest stir were "The Rise and Fall of Studio 54" and "Forget the Hamptons—Now It's Country Chic." The former, an exposé of Steve Rubell and Ian Schrager's dubious deeds in the coke-filled back rooms, made a lot of socialites even higher-strung than usual. The latter sent would-be fashionables scooting from the potato fields of Long Island to the green woods of Connecticut.

"Henry was full of mischief," says a contributor to this magazine who, like many others, was also a friend. "But he was never malicious. He would sit at the typewriter and, while he was writing, he would laugh and laugh." The pleasure Henry took was more than balanced by that he gave; his writing and his presence will be missed.

Henry's family has requested that those who would like to memorialize him make contributions to the Cornell University Medical College, Division of Infectious Diseases, in care of Dr. Richard Roberts, 525 East 68th Street, New York, New York 10021. ■

Photograph courtesy of Barbra Walz.



"paper-cut lips
(blabbermouths about age)

With my new Bio-Cellular
Lip Line Creme, I think you
can chase those cut lines away.
I found this unique
plasma formulation in Europe.
It's a clear fluid that's
practically kin to your skin.
That's why it helps
to plump-up lip lines,
fill them in, minimize them.
And, best of all,
it stops your lipstick
from sneaking into them.
Gives you a fuller, younger,
happier mouth that's
mum about your birthdate.
That alone is worth 15.00.
You'll find it at
Bloomingdale's, 59th Street
759-4252 and all
Bloomingdale's stores."

Adrien Arpel

INTELLIGENCER

ABC-TV Memo: Wasps Preferred

AN ABC OFFICIAL AND TWO consultants have issued a report recommending that WABC-TV "avoid" hiring people "who might have highly visible ethnicity" as hosts for its forthcoming *Morning Show.*

"Who knows why, but Jews, Blacks, Italians, Irish, Latinos" and other non-Wasp viewers in New York "seem to accept a WASP [perhaps] because of conditioning to the idea that this is 'American,'" write consultants Ann and Bob Shanks and ABC-TV vice-president Beth Forcelledo in a document said to have been circulated to the station's production staff. They add that, "We are not suggesting George Plimpton-WASP.... We mean mid-west WASP (or unintense Irish)."

Garvey, Philbin: *Hosts without "highly visible ethnicity"?*

One TV-industry insider termed the report "racist," and a Federal Communications Commission source pointed out that in its next license-renewal application WABC-TV must demonstrate support for hiring minorities, "so it seems to me this report may be a little embarrassing for them."

However, WABC-TV general manager Bill Fyffe, who is planning the new show to replace the canceled *Good Morning New York,* brushed off the document as "simply a consultant's proposal," with opinions on ethnicity that are "not my view." Fyffe said his hiring criterion is past "performance."

As it turns out, Regis Philbin, who is white and has a Roman Catholic background, will be one of the program's hosts; Cyndy Garvey, whose agent said he didn't know her background, is a prime candidate to be the other.

Painting by Jet Engine

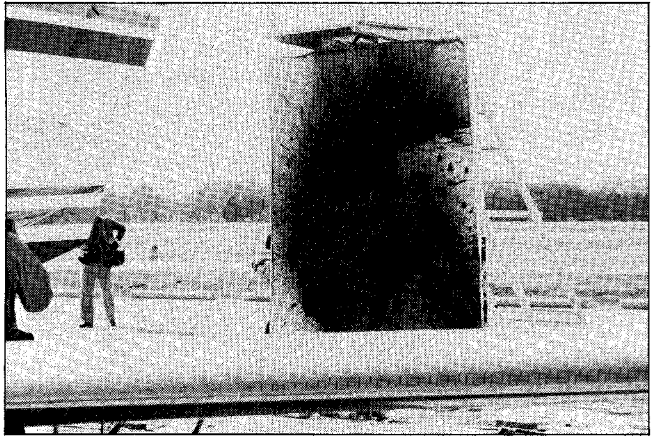
YET ANOTHER FORM OF HIGH technology may be about to change the face of the Nevada desert: jet-stream art.

Juergen von Anhalt, a German prince who has made something of a name for himself in Europe by hurling paint into the exhaust paths of jet engines so that it spatters back onto huge canvases, wants to take his activity to a sandy spot outside Las Vegas.

"I want to use seven jumbo-jet engines with 21 canvases and special instruments to shoot the paint," said the artist, who used his hands to throw the paint in his first American experiment, in Dallas in December. That effort was aided by technical advice from Pratt & Whitney.

He claims his first five jet-art creations sold to European collectors and galleries for $100,000 apiece, and Bruce Helander, a Palm Beach–gallery director who is his American representative, remarked, "While some people find it difficult to paint, the prince finds it literally a breeze."

Maybe, but a Sierra Club public-relations representative, Susan Ives, decried the possible effect on the desert, saying, "It sounds like a big mess to me."



Von Anhalt's art: *"The prince finds it literally a breeze."*

The State's $700,000 Empty Office

ALTHOUGH THE STATE CANceled its controversial plan to move a parole headquarters to 25 Hudson Street, in TriBeCa, last March, it went ahead and leased four and a half floors of the building anyway. The space has been empty ever since—at a rent to date of about $700,000. "It's a scandalous waste," charged a TriBeCa businessman.

According to Office of General Services spokesman Tom Cooper, the space was leased on March 22, 1982, about a week after local opposition forced the state Parole Division to decide against moving there.

"We've had the specter hanging over us of 50 floors in the World Trade Center filled with state agencies that will eventually have to be relocated," he explained, referring to the plan to free up the center for commercial use. And, he added, Social Services Department staffers are now scheduled to move to Hudson Street from the center on May 1.

Kennedy Gets Competition

IS SOMEONE FINALLY STEALing Senator Edward M. Kennedy's limelight in his home state?

Several of the seven Democratic presidential contenders are said to believe that *the* man to court before next month's Massachusetts straw poll on their popularity is Governor Michael Dukakis, who claims that his recent election was due to a huge grass-roots organization.

"Kennedy never had an organization like this," observed one source close to the governor. "Dukakis has said he isn't directing his supporters on how to vote, but all the most important candidates have met with him." The Lowell, Massachusetts, *Sun* has reported that some of the contenders are thinking of dangling the vice-presidential spot before Dukakis. And Senator John Glenn has hired three influential ex-Dukakis aides.

Still, said a Kennedy acquaintance, "If Senator Kennedy eventually endorses a candidate, it will have a major impact on Massachusetts *and* the nation."

BY SHARON CHURCHER

Photographs: top left, Ron Galella; top right, Movie Star News.

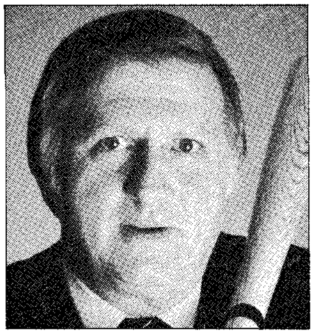
How to One-Up the Judge, by George Steinbrenner

GEORGE STEINBRENNER, whose bid to open the Yankees' 1983 season in Denver drew a tongue-lashing from the judge who stopped the move, has found a way to turn the incident to his advantage.

In his annual letter to prospective season-ticket purchasers, the Yankees' owner writes that "A New York State Supreme Court Judge recently declared that, 'the Yankee pinstripes belong to New York like the Statue of Liberty, like the Metropolitan Museum of Art, like the Metropolitan Opera, like the Stock Exchange, like the Lights of Broadway.' "

Acting Supreme Court Justice Richard Lane had actually begun that list with Central Park, and one recipient of the letter suggested that Steinbrenner omitted the park reference out of pique, because it was the Parks Department that took him to court. Pointing out that Lane had made the quoted statement after charging that Steinbrenner was "grabbing a pretext to take his team to greener pastures," the source added, "Lane was *blasting* him. This letter is George at his best. He's a marketing genius."

"Nah, he wasn't blasting me," responded Steinbrenner, who had claimed he'd have to go to Denver because of a repair program at Yankee Stadium. He said he'd left the park out of the quotation "for no particular reason," and explained that "to have a judge tell us we are that important to New York makes us feel good."



Steinbrenner: *Canny letter.*

Western Union's Bad Connection

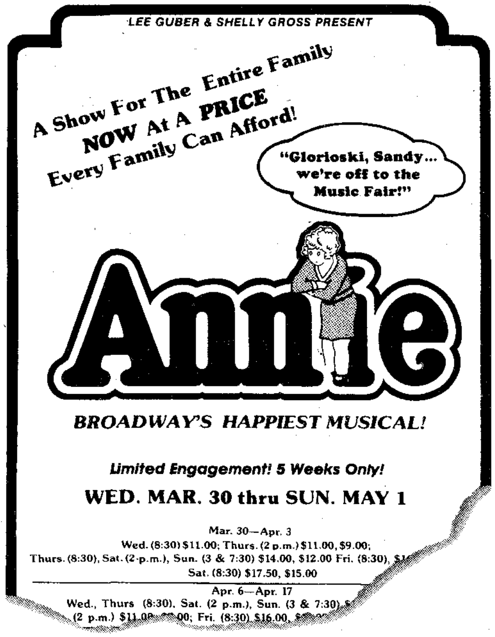
SUBSCRIBERS TO WESTERN Union's long-distance phone service, MetroFone, have apparently encountered a costly problem.

Dialing the correct codes to get into the system, they've been greeted on occasion by a recording saying either that they've used the wrong access code or that they're calling an area not in the service.

Trying again and again, each time at the cost of a regular local call, they've sometimes gotten the same message repeatedly. "My local phone bill has shot up by as much as $30 a month since I got this system a year ago," said one exasperated New York subscriber, David Lindorff. "Finally, I was informed by MetroFone's customer service that what the recordings really meant was that all their circuits were busy. It's disgusting. If people knew how often they were busy, MetroFone would lose customers."

A woman at MetroFone customer service similarly told *New York,* "We don't have a busy signal. I don't know why we don't, but we don't. You get the other recordings instead." But Western Union spokesman Guy Pierce maintained that the service does have such a signal. It hasn't been operating, he said, because of a "computer software problem" that "we just found out about" and that had gone on for "at most three months."

Whose Annie Is It Anyway?



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A Show For The Entire Family
NOW At A PRICE
Every Family Can Afford!

"Glorioski, Sandy... we're off to the Music Fair!"

Annie

BROADWAY'S HAPPIEST MUSICAL!

Limited Engagement! 5 Weeks Only!

WED. MAR. 30 thru SUN. MAY 1

Mar. 30—Apr. 3
Wed. (8:30) $11.00; Thurs. (2 p.m.) $11.00, $9.00;
Thurs. (8:30), Sat. (2 p.m.), Sun. (3 & 7:30) $14.00, $12.00 Fri. (8:30),
Sat. (8:30) $17.50, $15.00

Apr. 6—Apr. 17
Wed., Thurs (8:30), Sat. (2 p.m.), Sun. (3 & 7:30)
(2 p.m.) $11.00 00; Fri. (8:30) $16.00,

The ad: *But this Annie never said "Glorioski."*

YOU'VE GOT THE WRONG ORPHAN, DECLARED Martin Charnin, creator of *Annie,* in a telegram to the producers who are advertising the musical's upcoming run at the Westbury Music Fair.

"Glorioski," as Annie exclaims in the newspaper ads, was the catchword of Little Annie Rooney, the orphan in a now defunct rival comic strip, not of Little Orphan Annie, the inspiration for the show. Little Orphan Annie shouted "Leapin lizards."

"We all thought Rooney was [Orphan Annie's] last name," said Ken Ranaldi, whose agency placed the ads for producers Lee Guber and Shelly Gross. "I am a novice with comic strips."

He is deleting the expletive. How about *Playboy* magazine, whose satirical comic-strip heroine Little Annie Fanny is given to exclaiming "Gloryosky"? The strip "is based on Little Orphan Annie. We are making the same mistake," admitted Len Stein, a spokesman for *Playboy.* But he added, "We are more interested in her sex appeal than in what she utters."

Reform-School Escape Danger?

DESPITE ASSURANCES THAT security at a northern-Westchester reformatory was tightened after two boys escaped and murdered a retired *Reader's Digest* editor in 1980, large numbers of inmates there are still going AWOL, a new book claims.

In September and October 1982, 26 boys absconded from Lincoln Hall, near Somers, writes Lester Velie, a *Digest* contributing editor, in *Murder Story: A Tragedy of Our Time.* The book, to be published by Macmillan in April, says that in 1982, the year after Terrence Losicco and David Hollis were convicted in the slaying of ex-*Reader's Digest* staffer Eleanor Prouty, another escapee was found guilty of a murder in New York City.

Prouty: *Murdered in 1980.*

In August 1980, a Westchester newspaper had quoted a school official as telling a press conference that security had been strengthened.

The school "hurts rather than helps," Velie told *New York.* And Harold Bissett, an official with the state Division for Youth, conceded that "problems" persist. But a deputy state social-services commissioner, Joseph Semidei, insisted that the state-funded, privately administered institution "is in better shape."

Meanwhile, the Prouty family has filed a $2-million negligence suit against the school. "All [the boys] have to do is lift up a window and step out," alleged Raymond Keegan, the family's lawyer. A spokesman for the school refused to comment because of the pending litigation.

Photographs: top, Co Rentmeester; center right, *Daily News.*

THE CHASE WANTS YOU TO KNOW THE PRICE YOU'LL PAY FOR NOT OPENING AN IRA.

It's Like Having Uncle Sam Contribute To Your Retirement.

Every cent you contribute to your Chase IRA is deductible from your gross income. And that can mean a big savings on your 1982 taxes if you contribute by April 15. Look at our chart. If you're a working couple in the 40% tax bracket, you could pay up to $1,600 less to the

HOW YOUR TAXES SHRINK

Tax Savings Created by Chase IRA Deposits

Tax Bracket	Individual $2000 Deposit	Individual & Non-working Spouse $2250 Deposit	Working Couple $4000 Deposit
30%	$ 600	$ 675	$1200
40%	$ 800	$ 900	$1600
50%	$1000	$1125	$2000

federal government this year. And if you live in New York City you're triply lucky. Because you can make the same deductions on your state and city taxes, too. Of course, your IRA deduction cannot exceed your earned income.

Furthermore, your IRA account, including interest earned, isn't taxable until you begin to withdraw it at retirement. You can begin to withdraw money without penalty as early as age 59½, or as late as 70½.

While you're saving on your taxes, you're saving for your retirement. And that can give you peace of mind, which is worth more than you can measure.

Chase Offers High Interest Accounts As Diverse As Our Customers' Needs.

Long term. Short term. Fixed rates. Variable rates. Chase offers them all. In fact, we'll give you a choice of six different IRA accounts. Six-month and 18-month accounts for short term savers. If you're a long term saver, we have 30-month, 2- and 4-year, even 8-year accounts. All paying high money market rates. And all you need to earn these rates is a minimum deposit of $500 for all accounts 2 years and longer. Or only $50 for the 18-month account.

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So come to Chase and open your IRA with us. Because when we say the Chase is on, we mean on your side.

THE CHASE IS ON™

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On Madison Avenue/Bernice Kanner

MIGHTY MACK

King of the Women's Books

IT HAS BEEN THIRTEEN YEARS SINCE THE assault, the most traumatic day of his life. At 8:45 A.M. on March 18, 1970, John Mack Carter, then editor-in-chief of the *Ladies' Home Journal*, had been at work for an hour when the Coalition of Media Women struck. The group, described by *Time* magazine as "more than 100 mod- and trouser-clad feminists," stormed Carter's office, backed him against the window, called him a "male chauvinist pig," and demanded his resignation and an immediate moratorium on "irrelevant, unstimulating and demeaning" articles. Carter played host to the liberationists for hours—he says eleven, coalition leader Susan Brownmiller remembers it as six—during which some of his visitors threatened to toss him out the window.

When it was all over and neatly recorded by news camera crews, the newly formed Women's Liberation Writing Collective emerged with a $10,000 contract to prepare "The New Feminism," a supplement for the August issue. Carter emerged with his job intact, a problem solved—the new-feminism piece he'd contemplated was, at last, commissioned—and enough publicity to pump up magazine sales. He had also turned enmity into manna for all.

John Mack Carter, now editor of *Good Housekeeping* and director of magazine development for the Hearst Corporation, knows how to capitalize on situations, how to defuse them and work them to his advantage. He also knows how smart, handsome, and prepossessing he is. If Helen Gurley Brown, of *Cosmopolitan*, is a mouseburger, what is John Mack Carter? He takes an evening to decide. "A chocolate soufflé," he reports. No doubt about it, the man is smooth.

He is also rousingly successful. *Good Housekeeping* is the richest monthly in America: Last year, it sold 2,019 advertising pages for a record $110 million while the rest of the industry stagnated; this year, it is besting its own record. It is read by 17 million people a month, and is the only women's magazine to have enjoyed increased advertising and circulation revenues in every one of the past seven years—since Carter took the helm. *Country Living*, a Hearst monthly Carter launched in 1977, is the biggest and fastest-growing magazine in its field. Carter has five dummy magazines on his drawing board now, including a health magazine and a men's fashion monthly. Ideas for others fizz constantly.

Carter: *"I can't get away from winning."*

He was born in Murray, Kentucky, then a town of 1,800, 55 years ago and moments before his twin sister. His father was the superintendent of Murray's only school, his mother a teacher there and proprietor of her own insurance office. Their son's infatuation with journalism began in the balcony of the local Rialto Theater when he watched Joel McCrea in the movie *Foreign Correspondent*. "That's all I ever wanted to be," Carter says. "I never made it, I suspect, because to this day I can't figure out what to do with that big belt on the trench coat." (The lines are typical Carter—a confession followed by a gag.) He got his first journalistic experience, on the Murray *Ledger & Times*, when he was sixteen, and earned a degree in journalism and a master of arts from the University of Missouri.

Carter has been, in addition to editor of *Good Housekeeping* and the *Ladies' Home Journal*, editor of *McCall's*, editor of the now defunct *American Home*, an assistant editor of *Better Homes & Gardens*, editor of *Household*, and executive editor of *Together*. He was once both editor-in-chief and publisher of the *Journal*. Later, while still its editor, he became president and chief operating officer of the parent company, and then chairman of the board. He has probably occupied more offices than years in the business.

There's not an aspect of magazine publishing Carter *hasn't* been involved in. He has negotiated printing contracts, sold advertising, written subscription appeals, pored over newsstand figures, and even worked the presses. "I can still hand-set type from the typecase," he boasts. He has spoken about magazines in Finland, China, the Soviet Union, Sweden, Greece, Germany, France, Italy, Brazil, and Australia.

At magazine conferences—he seems to attend all of them—Carter always looks as if he's running for office. He once did run, and, to his surprise, was elected to a two-year term as Bronxville trustee—the only Democrat on the board. "I can't get away from winning," he quips.

Carter seems so confident, an ice pick couldn't puncture his sense of self. Michelangelo "had the satisfaction of knowing that he had done his best. As shall I," he once said in a speech. He oozes charm: Men find him unthreatening; women appear to want to devour him. But there is a will of steel behind the curly hair and playful eyes.

A shrewd man who gets bored easily and often ducks meetings, Carter relies on gut instinct a lot, but though he scrambles, he doesn't worry. "My wife says if I weren't in trouble I'd create it," he observes. And he doesn't believe in planned career paths—he'd prefer to scale "the *side* of a ladder," and first began developing new magazines without being asked to by anyone.

He remains an unalloyed optimist, though things don't always work out, of course. Carter was offered the presidency of CBS Publishing in 1980, wanted it, but couldn't break his contract with Hearst. The blow was softened when Hearst more than met the estimated $250,000 salary CBS was offering. (Carter is financially very comfortable and has a ski-and-tennis home in Windham, New York.) He urged Hearst to buy *Cuisine* and *Us* magazines; Hearst wouldn't go for either. He bought *American Home*, couldn't make it profitable within two years, and had to resell it. He

Photograph by S. Karin Epstein/Camera 5.

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LOVE

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- **TODAY'S HIT MAGAZINE FOR YOUNG WOMEN.**

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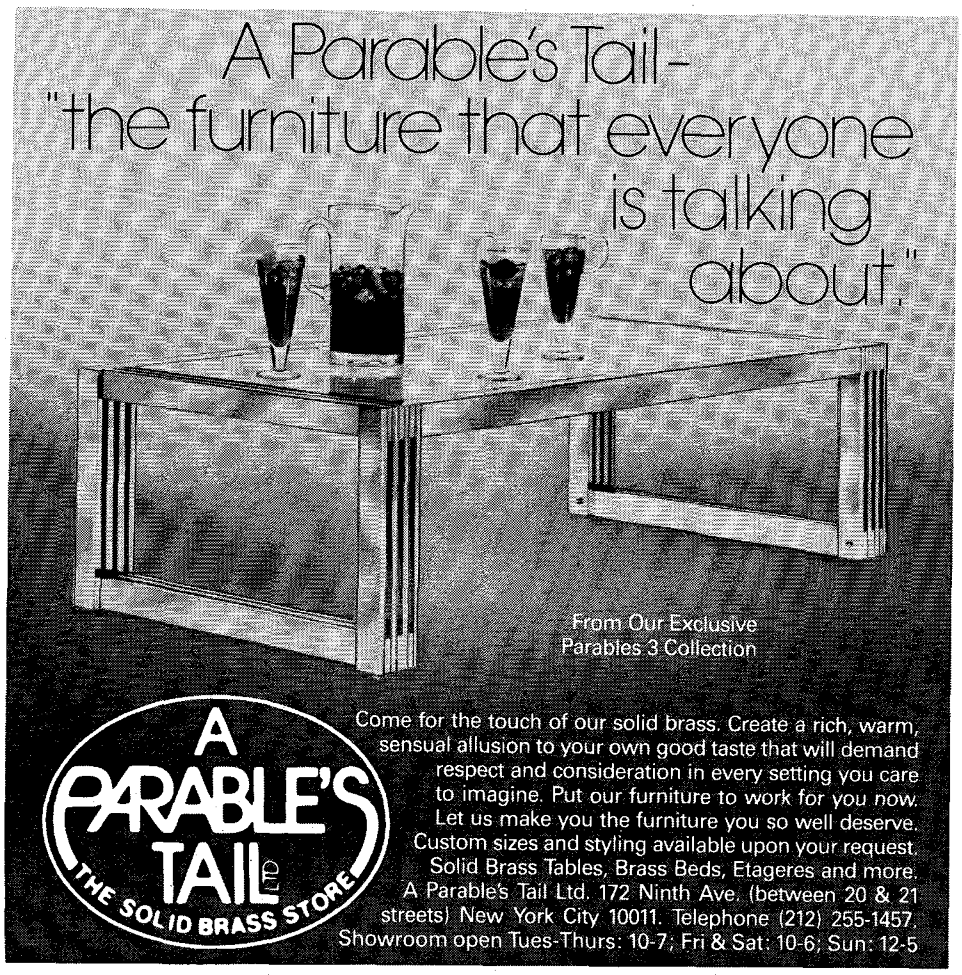
*Hall's Magazine Editorial Report, 1982

We're cutting the prime rate. And giving you a special price on trimmed, whole, first-cut brisket. On prime, certified, Angus boneless rib eyes. And on champagne-glazed ham. (From March 14th to March 26th only.) Meat for the masses? Hardly. These are the quality cuts that bring sighs to the aficionado. Smiles to the connoisseur. And tears of joy to the meat-lover's eye. Where can such succulence be found on sale? Surely you've heard of Lobel's. Here, they practice a skill sharpened by a dedication five-generations long. Leon Lobel. Stanley Lobel. Evan Lobel. The family that finely-honed the butcher's craft. Carving it with master strokes. And (as some have been heard to say) elevating meat to art.

Lobel's ELITE MEAT
1096 Madison Ave. 737-1372



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wrote a novel that was put into galleys but never published; his *How to Be Outrageously Successful With Women* guide, co-written by adwoman Lois Wyse, was yawned at. Despite all this, "It never occurs to me there's any possibility of failure," he says.

A workaholic with a passion for detail, Carter chooses all *Good Housekeeping's* cartoons, approves all the blurbs and headlines, fusses with every layout, and pages through every romantic novel the magazine considers reprinting. Not a word is ever published that he hasn't read.

Carter is a tireless drumbeater for the industry, and some colleagues think of him as the dean of American magazine editors. Sey Chassler, former editor-in-chief of rival *Redbook,* does not. "Carter's contribution is that he has made himself a spokesman for magazines," Chassler says. "Compare him to William Shawn [editor of *The New Yorker*], who won't speak up for magazines and won't even attend any function to pick up awards."

Indeed, Carter's most ardent fans recognize his love of the limelight. "He's a promoter all the way," says Fred Danneman, former publisher of the *Ladies' Home Journal.* "The magazine industry doesn't have many celebrities. John is ours. He's the Walter Cronkite of the business."

He conveys that same homespun, avuncular warmth, too. John Mack Carter *is,* in a sense, *Good Housekeeping*. In fact, *Good Housekeeping* editors once wanted to showcase the kitchen of his large Mediterranean-style home in the magazine's pages. Carter and his wife of 34 years weren't interested.

"Carter lives traditionally," says Herb Bleiweiss, the magazine's art director, "and has instilled in his staff the idea that the rest of America does not live in New York." Adds *Country Living* editor Rachel Newman, "He has constantly told me to forget sophistication. Once, I wanted to show windows that were obviously European. John nixed it. The American reader wouldn't relate to it, he said. Another time he reduced the size of a fashion piece on gypsy clothes. He understands that selling a magazine means giving the readers what they want."

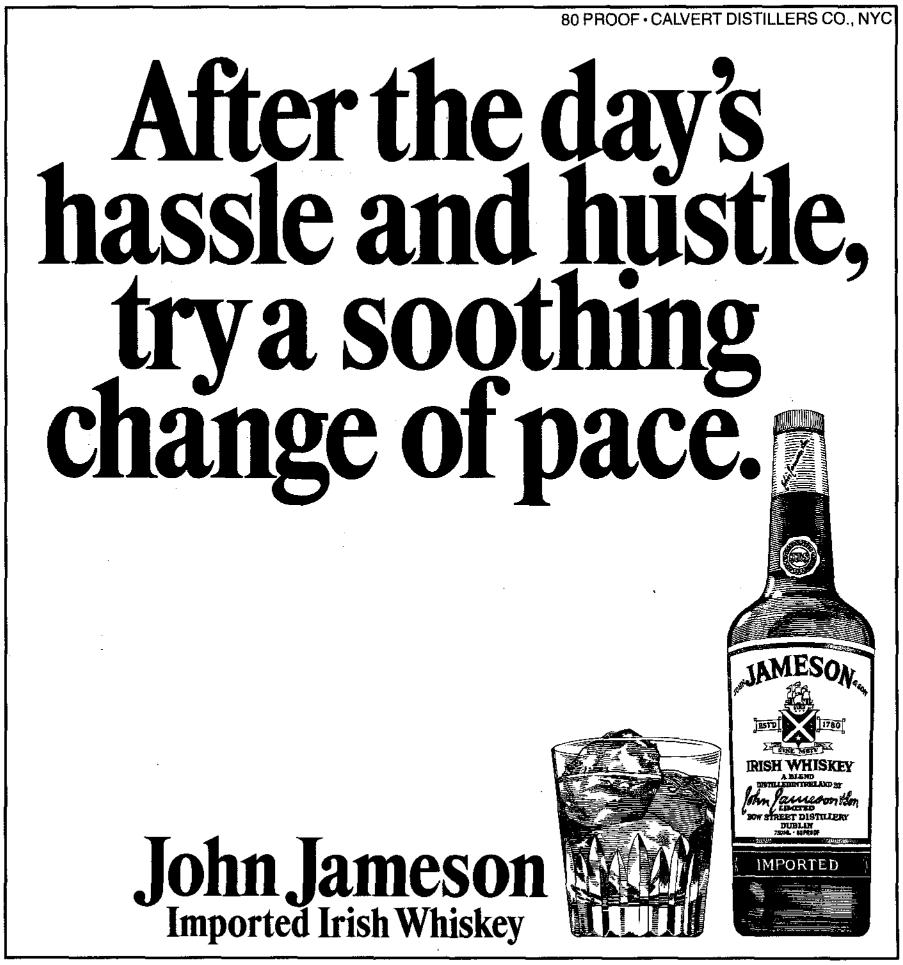
The *Good Housekeeping* formula? Sort of a *Star* with seals of approval. There is almost invariably a female celebrity on the cover and the life story of another inside. The royal couple is big. So are recipes, recipes, and more recipes. Ditto tips on getting and staying fit and pretty. Each issue contains a romantic novel and more ideas on decorating, crafts, taking care of your health, and readying for holidays than a reader could act on if she devoted her time to nothing else from one issue to the next. There are gift ideas—in December, 326, all for under $25. A new diet is barely invented before you can read about it in *Good Housekeeping.* "I'm interested in reaching mass numbers, not little debating societies," Carter says.

Susan Brownmiller, who led the coalition siege thirteen years ago, doesn't think women's magazines—or Carter—have changed much; Carter says that his magazine *has* altered, though subtly, and that one reason for its success is that it started to specialize "just when there was all that talk about how women were changing. We've moved the magazine more than ever to domestic concerns—that is our approach to dealing with the growing number of working women. Half our readers work outside the home. Their jobs haven't reduced their home and family problems. Our recipes take less time now, and financial advice isn't on pin money anymore; it's on managing the bank account for the whole family." (The average age of *Good Housekeeping's* readers is 39; two-thirds are married.)

The big women's magazines that haven't specialized will have to do so soon to survive, Carter adds. "There will be room for the major magazines and the new crop that caters to working women, but not as they are now. Each will get a little narrower and smaller; the lost circulation will show up in the smaller, specialized magazines now growing up. Either *Family Circle* or *Woman's Day* will probably drop the supermarket-magazine formula so the two won't be as interchangeable. And either *Ladies' Home Journal* or *McCall's* will probably move to cater to a more mature audience."

The magazines will also, predicts Carter, become increasingly active in cable television. *Good Housekeeping* was a prime source of ideas for Daytime, a joint cable venture of Hearst and ABC. "The future includes translating *Good Housekeeping* into TV," he says. "That is the near-term answer on cable programming for women."

"In twenty years of competing, I've found Carter to be tough, smart, and capable," says Robert Stein, editor of *McCall's.* "He's always in there trying, but he knows where the boundaries are and plays by the rules." That, of course, is the squeaky-clean *Good Housekeeping* way. But Carter is also gutsy. Herb Mayes, former editor of *McCall's,* remembers the first day Carter showed up to work for him: "I called him 'Jack,' and he stopped me. 'My name is John—don't call me Jack.' At first I thought it was impudence; later I learned it was courage. I used to beat the hell out of him, insulting him, pushing him around, second-guessing him. He just took it, and knew what he had to do." ■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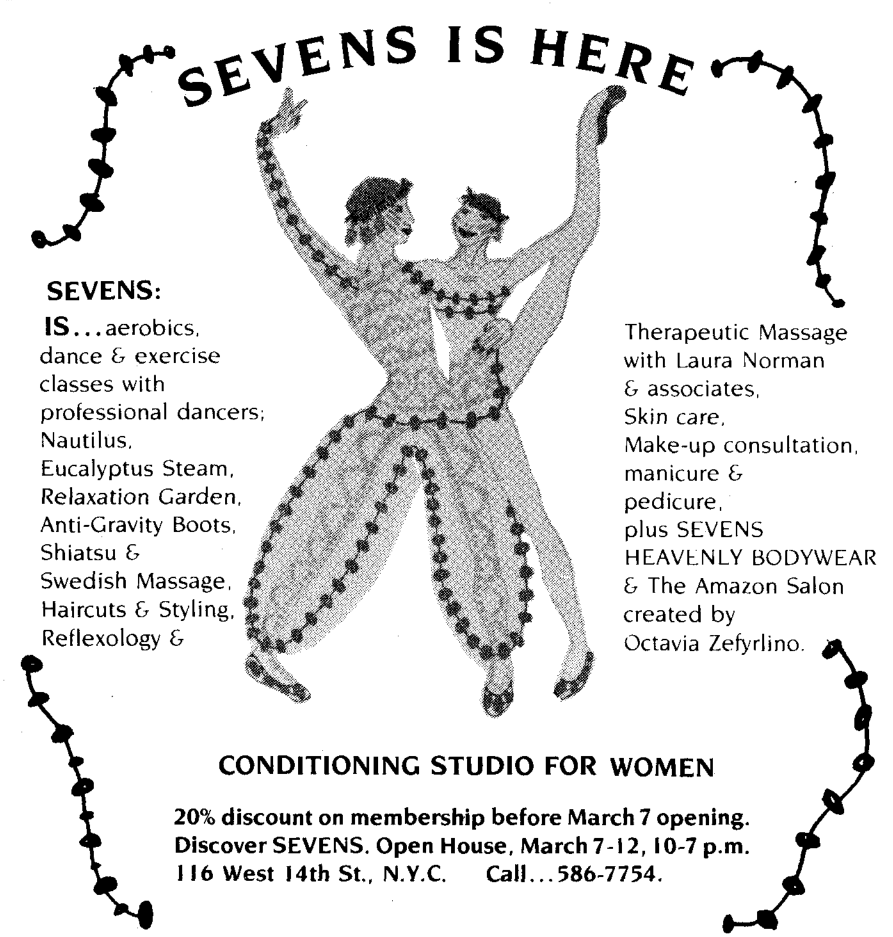
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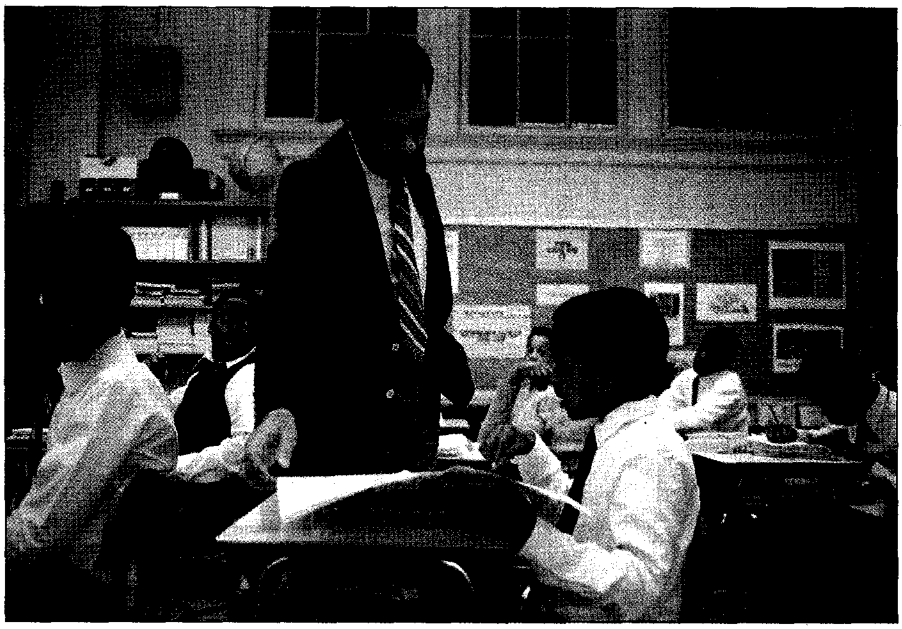
ON THE FAST TRACK IN HARLEM



Plummer's program: *High standards, uncommon rewards.*

Wadleigh's Super Students

WHEN THE LAST BELL RINGS, AT THREE, the students of Wadleigh Junior High School flow onto West 114th Street, laughing, talking, singing along to the music from their box stereos and imitation Walkmans. Though the buildings on this block were renovated a decade or so ago, already they've begun to take on the mournful appearance of so many other Harlem streets. But inside the school, Edouard E. Plummer, who teaches math and conducts guidance classes, steadily plots the escape of a few chosen students. This afternoon, Plummer is annoyed: Nearly half of the twelve students sitting before him haven't completed the assignment he gave them.

"There are five students who are unprepared today," he snaps. "And this indicates to me that that's what you're doing in your other classes. And if that's what you're doing, then you are not the kind of people for me." These are harsh words, but Plummer's standards are extremely high: The eleven boys and one girl sitting here have been selected for "the Program," and each of them wants desperately to become one of Plummer's people.

The students know that for nearly twenty years the Program has been sending top achievers from this Harlem school to Lawrenceville, Hotchkiss, Deerfield, Exeter, Andover, and other first-rate preparatory schools. The Wadleigh program is only part of a larger project known as A Better Chance, or A.B.C., a national effort started in 1964 by a group of private schools seeking to increase their enrollment of poor and minority students. But over the years, no one school has been more consistent or more successful in winning scholarships for its students than Wadleigh. Since 1965, it has sent 210 students to 68 different schools.

At the beginning of each school year, Plummer and a small, faithful group of colleagues select the most promising youngsters from that year's eighth-grade class. Intelligence is important, but so are aggressiveness and tenacity. The students who pass the screening process are invited to join the Program. It is not an easy decision to make. Many of the parents must be gently persuaded to allow their thirteen- and fourteen-year-old sons and daughters to leave home for the first time, to move into an alien environment.

Still, the greatest demands are placed on the youngsters themselves. The students must stay after school several afternoons a week for drills in the math, reading, and vocabulary skills they will need for the school entrance exams. They must also find time for the special sessions on etiquette and cultural activities that are designed to make the transition to private-school life easier. And they must accomplish this under the often disdaining eyes of classmates and friends who tell them that they are being stuck-up and foolish. Through it all, Plummer, with the fervor of a revivalist minister, alternately threatens damnation to those who fall by the wayside and promises salvation to those who keep faith and follow his gospel.

So far this year, five girls and two boys have dropped out of the Program. But most of the students continue to believe in Plummer. I believed in him. I was in the first group of students Plummer sent away, and a warm sense of familiarity washes over me as I sit at the back of his classroom listening to the students in this current group—all young enough to be my own children—talk about their aspirations. Says fourteen-year-old David Pointer, "I think this program is a good opportunity for me. It can get me into a good school, get me into a nice college, then a law school, and then into a law firm. And then people can look at me and say, 'Black people can make something of themselves.' "

Plummer, now 47, never planned to be a teacher. The youngest of seven children, he was orphaned when he was five, and grew up with relatives in West Virginia, Washington, and Pittsburgh. He worked his way through West Virginia State College, majoring in history. All the while, he dreamed of living in Europe and writing. After a two-year stint in the army, he went to Paris, where he enrolled in the Sorbonne and took up with the black expatriate crowd that included Richard Wright and James Baldwin. In 1960, he returned to the United States and visited a friend at Wadleigh. He had no money, and the friend persuaded the principal to offer him a job. "I didn't intend to stay," Plummer says. But he did. And the Program has become his passion and his life.

Plummer first read about A.B.C. in *Time* while lying on the beach at Cannes during his summer break. "I saw so many bright children at Wadleigh and I thought, 'Where do they go, especially the boys?' Only a handful went to Stuyvesant [one of the city's special high schools]. And when they go to Stuyvesant, they still have to come home at night. The success is so much more assured if they go away and get out of this neighborhood. And when I saw that article, I said, 'This is what I want.' "

Back at school in the fall, he recruited a small group of like-minded teachers who agreed to tutor the students and to donate the money for the $7 test fee. Plummer still raises the money for test fees, now $21 per student. In the early

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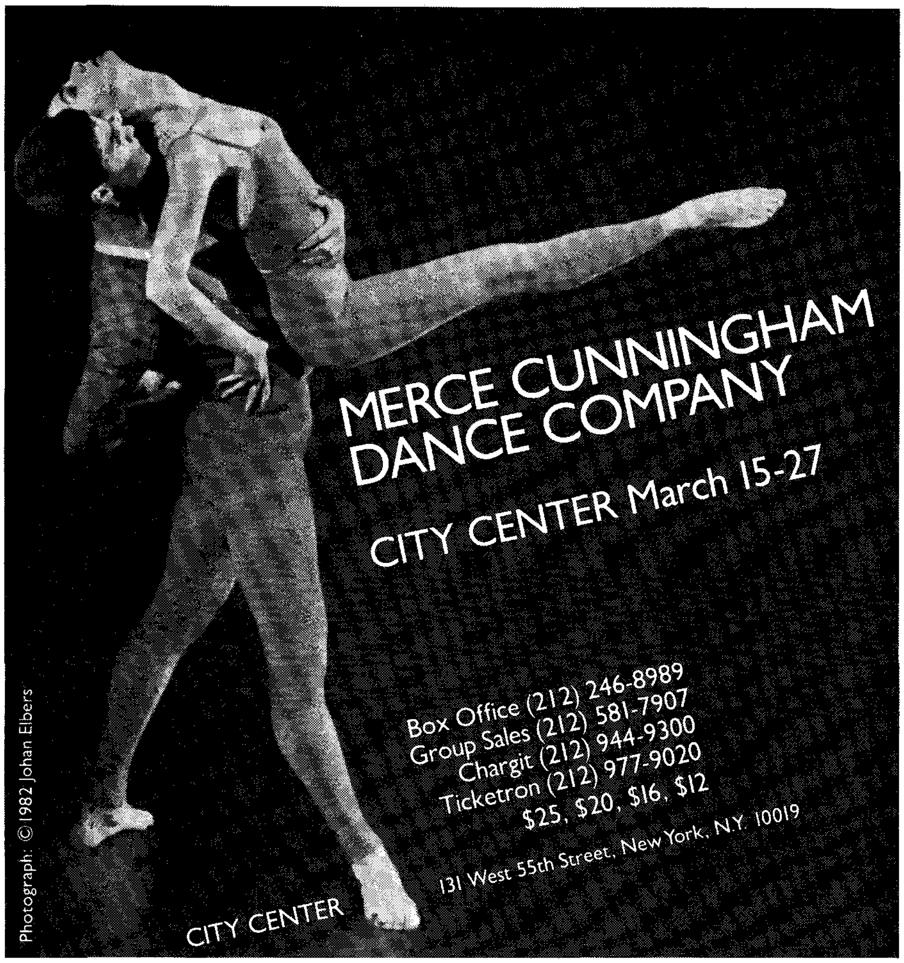


days, the community rallied around Plummer. Local merchants donated clothes and luggage to the first fourteen of us who went away. A group of professionals who lived and worked in Harlem formed a committee called the Friends of Wadleigh to help raise scholarship money.

Although the larger A.B.C. project acts as a clearinghouse for schools looking for top students, Plummer began to write and call admissions counselors at the schools directly. They were impressed by the quantity of the students he placed—and by the quality. "The schools got to know us," he says. "And they liked what we sent them, and they asked for more."

But placing the students is only part of the job. "The follow-up is very important to me," Plummer says. "I know it's not easy to send young people into this kind of situation. So I'm always there for them. I tell them, 'Call me anytime.'" And they do. They call when they are troubled and when they are triumphant. A bachelor, Plummer has no children of his own, and he follows the progress of his surrogate progeny intently. He has made a liturgy of their accomplishments—136 have graduated from prep schools, 90 from college, 3 are doctors, 5 are lawyers, and over a dozen have M.B.A.'s. At least twice a year he holds reunions, and we old-timers are invited back to bear witness and to inspire our younger brethren.

Support within the community slacked off during the heyday of black power. There were complaints that the Program was elitist, that Plummer was sending the best talent away from the community. Those times "made our young people very hostile," he says, recalling that some of his students barely spoke to him then. But, he insists, "I didn't care. As long as they stayed in school, I didn't care how they felt about me."

Several of Plummer's original colleagues have left for better jobs. Plummer has been tempted to leave, too. "I get tired of the flak," he admits. "I get tired of the comments that Mr. Plummer demands too much of the children, that he makes them think that they're better than anybody else. And there's jealousy." But Plummer stays. "I feel," he says, "that the job has not been done, and I enjoy seeing parents getting the joy of seeing something that they never dreamed. I am so proud of this success—that we can do this, that we can show that Harlem has good parents, some good teachers, and very talented young people. It would have been beautiful to go to teach at a prep school, but if I'd gone, this program would have failed. I'll never get rich—many of my students now make more money than I do—but I'm rich in this way." ▬

IN AND AROUND TOWN

By Ruth Gilbert

March 14 through 23

S	M	T	W	T	F	S
	14	15	16	17	18	19
20	21	22	23			

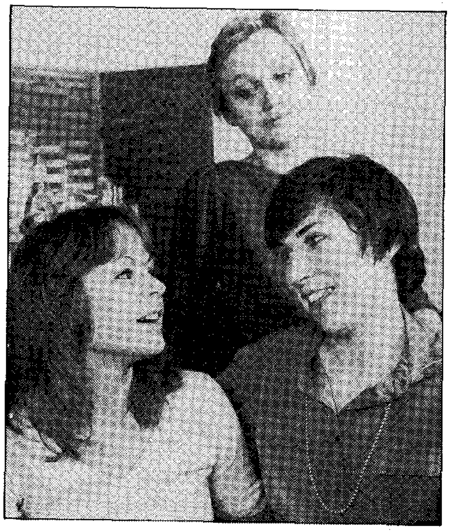
The All-American Open Karate Championships will be held March 19 at the Felt Forum, with the finals beginning at 8 P.M. (The program gets under way at 8 A.M.) The New York Poster, Postcard and Photograph Show takes place at the New York Sheraton Hotel March 19 and 20. Items are priced from 50 cents to $20,000! And March 22 through 27 the May O'Donnell Dance Company is at the Joyce Theater.

Encore Eva

Eva Marton, the glorious Hungarian dramatic soprano, sings the role of Elisabeth in Wagner's *Tannhäuser,* which was taped during a performance at the Metropolitan in December. It airs March 23 on Channel 13 at 8 P.M. Richard Cassilly has the title role, and Tatiana Troyanos is the Venus.

Coming Home

Corinne Jacker's *Domestic Issues,* now at Circle Repertory, deals with the return home of a member of a radical underground group. Below from left, Glynnis O'Connor, Caroline Kava (background), and Joyce Reehling Christopher—all making the best of a ticklish situation.



Plenty of Somethin'

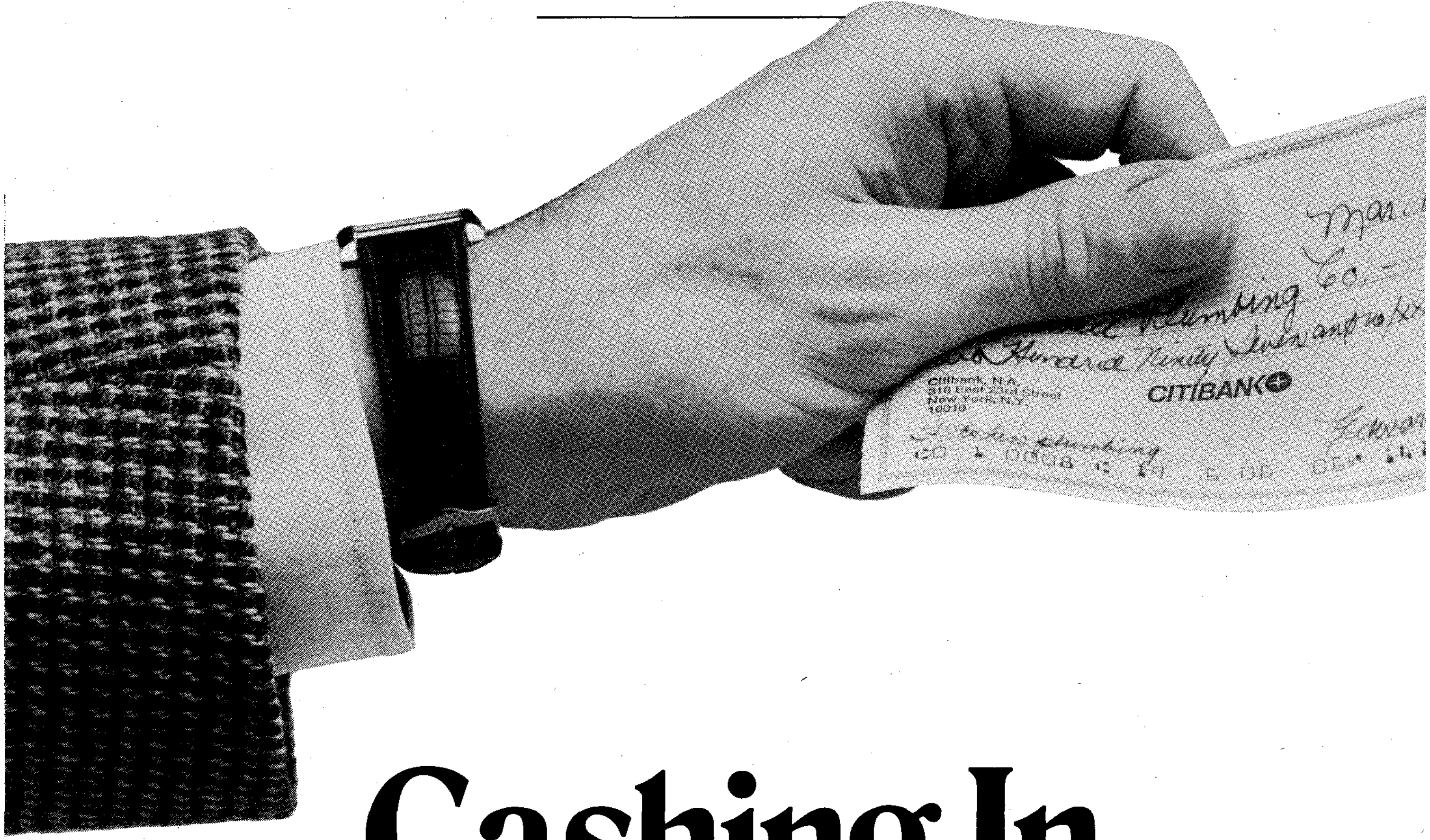
Henrietta Elizabeth Davis and Larry Marshall interact in the lavish and expanded revival of George Gershwin's *Porgy and Bess* (based on the play *Porgy,* by Dorothy and DuBose Heyward). It starts previews at Radio City Music Hall on March 19, prior to an April 7 opening.

Les Chanteurs

Julius LaRosa (above, left) will sing the "dream lyrics" of Oscar Hammerstein at Michael's Pub through March 26. LaRosa has appeared in every major city across the country, and this is his debut at the Pub. Charles Aznavour (above, right) sings a new roster of his own works during a two-week engagement at the Lunt-Fontanne Theater starting March 14. He has composed over 1,000 songs, recorded at least 200 albums, and appeared in 45 motion pictures. *Vive la France!*

Photographs: center, Gerry Goodstein; bottom left, Beth Bergman; bottom right, Martha Swope.

NEW YORK



Cashing In

By Edward Tivnan

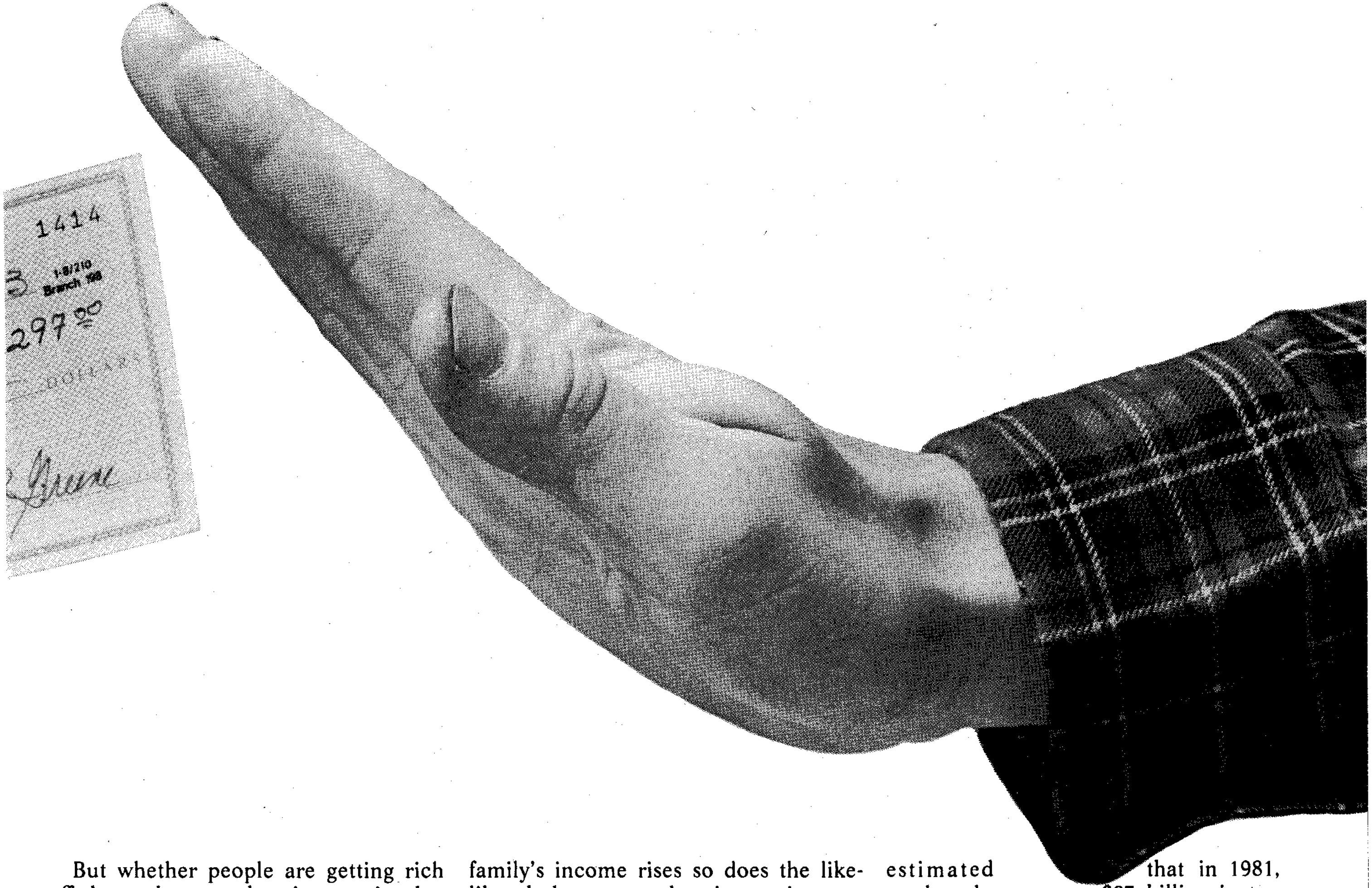
Life in the Underground Economy

ALEX HAMLIN IS AN ACCOUNTANT specializing in corporate taxes for a Manhattan firm. Recently divorced and childless, Hamlin owns an Upper East Side co-op, a 1977 Oldsmobile, and not much else of major value. He has had little in the bank and no major investments since he sold his summer home after the divorce. He makes $30,000 a year, and pays taxes on it, dutifully. On the side, however, Hamlin moonlights as a tax consultant to several doctors, lawyers, and small-business men; he also prepares tax reports for individuals. This is a busy time of year for Alex Hamlin, and between now and April 15 his evenings and weekends are occupied figuring how much his clients owe Uncle Sam. But the work is worth it. Last year, Hamlin made $16,000 moonlighting. After taking tax deductions for his car, part of his apartment, and some restaurant receipts (all legitimate business expenses for a self-employed consultant), he declared as income "very, very little" of what was left. The rest he pocketed—several thousand dollars, tax-free.

"I used to feel guilty, but no more," says Hamlin (whose name has been changed for obvious reasons). "I work hard and pay enough in taxes. If I declared everything, I'd be working for the government. If I had to rely on my salary, I'd be living in Queens. And forget vacations. Given what it costs to live in this city, everybody does it. It's hard to believe a person wouldn't be tempted."

The temptation, in fact, seems to have become almost irresistible. America is turning into a nation of tax evaders. Burdened by rising taxes, bewildered by Byzantine tax regulations, and ticked off by the apparent inequities of the system, millions of Americans have decided to hide money from the Internal Revenue Service. Hundreds of billions of dollars in wages, interest, dividends, rental or sublet earnings, and business profits are forming an underground economy, as the pool of unreported income has come to be called. This huge tax haven, long the economic province of the common criminal, is today being populated by otherwise honest citizens—doctors, lawyers, carpenters, cabdrivers, and restaurateurs, for example—who evade part or all of their taxes by pretending to earn less than they do.

New York City is probably the nation's leader in underground economic activity, and off-the-books business pervades virtually every sector of the local economy. For thousands of jobless New Yorkers, the underground is the only place they can find work; for many small-business men, it's the only thing between them and bankruptcy court; for others in high-cash businesses, it's the difference between making a decent living and making a bundle.

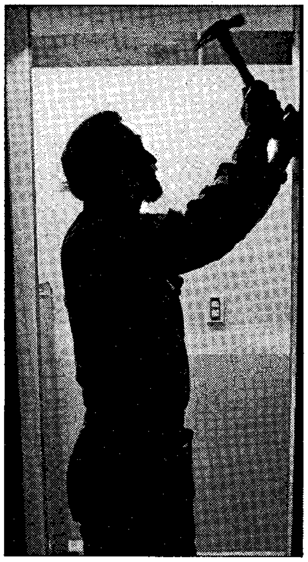


But whether people are getting rich off the underground or just getting by, its growth raises serious questions for New York and the nation. Honest taxpayers are overburdened, the economic picture is skewed, and the aims and responsibilities of government are threatened. Though cash from underground entrepreneurs can grease and strengthen other parts of the economy, tax evasion is running almost out of control.

"The underground economy is one of the profound issues of our time," says Professor Peter Gutmann, the Baruch College economist whose original estimates, in 1977, of the amount of hidden income shocked the financial world. "When so many people walk away from our tax system, it has got to have major effects on society. Since World War II, the increasing costs of defending the country plus rising social expenditures have made higher taxes inevitable. But higher taxes increase the escape from the tax system, which simply increases the national deficit. These social trends are on a collision course."

THE SIZE OF THE UNDERGROUND is stunning. Last fall, a Harris poll found that 30 percent of all American households have at least one member working in the underground economy. The survey showed that as a family's income rises so does the likelihood that a member is earning unreported income. A family headed by a college graduate is almost three times as likely to include someone holding an extra job or making money off the books.

SKILLED TRADES



'People are going out on their own, doing services for each other,' says a sociologist. 'Maybe the underground economy is where the real entrepreneurship is.'

The best estimates of economists and the I.R.S. set the total of this subterranean treasure trove at between $200-billion and $430 billion a year—the higher figure representing 14 percent of the gross national product of the United States. Some economists contend that the underground economy is growing twice as fast as the G.N.P. The I.R.S. estimated that in 1981, evaders kept $87 billion in tax revenues—more than 40 percent of the current defense budget—out of federal coffers. This estimate doesn't include revenue lost from illegal activities like drug sales, gambling, and prostitution.

In New York City, off-the-books income amounted to $16.2 billion in 1978, the most recent year for which good data are available, according to Thomas J. Spitznas, regional economist for Chemical Bank. "In New York, one in every five dollars in income flowed through the underground economy, while the equivalent national figure was one in ten," says Spitznas. No one has even a clue to the total amount of sales-tax revenues lost to states and localities, though one estimate puts it at $3 billion in New York State.

Spitznas believes that more taxes will only aggravate the problem. "Further increases in rates will not only drive business out of the city but also drive a disproportionately large amount of business and income off the books, thereby lowering tax receipts by a significant amount."

THE U.S. INCOME TAX dates only to 1913, but tax evasion is as old as civilization. In fourteenth-century England, the poll tax contributed to "disappearing population." Tax

Photographs: top, Aaron Rezny; bottom, Doug Wilson/Black Star.

“. . .One study found that by far the greatest share of

PEDDLERS

Street vendors at lively locations make as much as $1,000 a week. City officials believe that little of this money is ever reported and taxed.

collectors in Shakespeare’s time complained that some subjects of the Crown were worth up to *40 times* more than they had been assessed. And every schoolchild knows that the American Revolution was sparked by a tax protest, the Boston Tea Party, at which three shiploads of tea were dumped into the harbor by colonists enraged at the high British tax on the beverage.

Still, until recently, the vast majority of Americans were apparently willing to go along with the country’s basically voluntary tax system. The mood seems to be changing. Today, “Everybody does it” is a constant refrain. But who is “everybody” and how do they do it? Some Notes From the Underground:

“Most people in the legal sector of the underground economy are not getting rich like the drug guys,” contends Robert Schrank, a former Ford Foundation sociologist who has studied the underground economy in America and Europe. “It’s mostly about people going out on their own. In the ghetto and small towns on Long Island, it’s people doing services for each other: auto repair, plumbing, painting houses, moving. It helps them survive. Maybe it’s where the real entrepreneurship is, in the underground economy. It’s certainly not at General Motors.”

The most visible eruption of that entrepreneurship is along Fifth and Sixth Avenues, in the Forties and Fifties. During the day, vendors turn those areas into a bazaar, peddling everything from watches and sweaters to hot dogs and Rock Cornish hens. Their ranks have exploded in the last few years (*New York*, October 11, 1982), and incomes up to $1,000 a week are earned. City officials believe that little of this money is reported and taxed.

“I don’t worry about the I.R.S.,” says one Fifth Avenue peddler who sells jewelry and leather attaché cases. “I don’t keep receipts normally when I’m selling, so I just tell the tax people I’m an independent retailer and give them the receipts I want. I just give the I.R.S. a little something and they don’t bother me.”

Other underground entrepreneurs are less visible than peddlers, though equally successful.

“I used to have this Chinese dishwasher who had a gold American Express card,” recalls a successful Greenwich Village restaurateur. “The guy made $4 an hour but worked 80 hours a week at several restaurants. All off the books. He had saved $85,000. A dishwasher!”

For many people, the underground is a way to scramble into the middle class. Newlyweds Harrison and Mandy Towers (their names have also been changed) are a West Indian couple living in two rooms in a Brooklyn house. To raise tuition for secretarial school, Mandy is working for a Manhattan couple, caring for their two-year-old child. She is paid $175 a week in cash. Her husband is a driving instructor for a Brooklyn company; he averages about $280 a week. He is also paid in cash. “When I was being interviewed for the job,” recalls Towers, “the boss said, ‘The good thing about this job is that you don’t have to pay taxes.’ ” One bad thing is that in Towers’s old job, money was withheld, and he paid taxes. While the I.R.S. never heard of his wife, they do know about him. “Now I’m trying to find someone to give me some good advice about how much to declare,” he says. Meanwhile, he’s head of a family earning $23,560, most of it tax-free.

A young college graduate from an eastern college started out in a summer job last year at a midtown company. In the fall, he joined the company as a regular employee, though he continues to be paid as a part-timer—with nothing withheld from his paycheck. What’ll he do with the I.R.S.? He says he’s not sure whether he’ll just hide and hope the I.R.S. doesn’t find him, or file, claiming he’s a self-employed businessman with deductions that eat up most of his income.

James Henry, an economist at McKinsey & Company who’s completing a book on the underground economy, says that what most surprised him in his research is that “by far the greatest share” of underground income “goes to recipients of business and property incomes and capital gains—white, middle-class proprietors of small businesses. And it is not easy to get that stuff either.”

THE I.R.S. DOES TRY. LAST DEcember, the Manhattan office announced that “cash off the books and not reported as income will invite the scrutiny of the I.R.S.” To prove it, the office cited a yearlong investigation of 400 private-duty nurses. More than 90 percent of the nurses had unreported income; the average nurse owed an additional $3,500 in taxes; and some not-so-average workers among them were putting in eighteen-hour days and doubling their incomes. The I.R.S. estimated that it would assess “nearly $2 million” in additional tax dollars and penalties among the nurses. The agency also recently nailed auto-body repair shops in the New York area that were doing an unusual share of the collision business—at discount prices if bills were paid in cash.

It’s no secret, though, that the I.R.S. can’t keep up with the money changing hands underground. “I used to take a salary of about $225 a week on the books and another $100 in cash,” says a man

Photograph by Charles Moore/Black Star.

underground income goes to small-business men. . ."

we'll call Vincent Perez. He owned a variety store until he quit five years ago because of high rents and dwindling profits. Today, he's a salesman to small variety and toy outlets, and he keeps close tabs on the corner-store business. Operating on a 10 percent profit margin, Perez used to buy his inventory of toys, stationery, and knickknacks for cash on Ludlow Street, where prices are figured on scratch pads. "I'm sure they were burying it, too. It was a mutual thing. For a little guy, that's the only way you can figure it." Perez says he wouldn't keep a record when he sold many small items. "At the end of the month, my accountant would usually say, 'You got too many payments and not enough income.' We'd make it work. Everybody keeps two sets of books. It's part of the game."

IT'S A GAME ANY SMALL, MOSTLY cash business can play, from corner delicatessens and dry cleaners to hair salons and pizza parlors. The owners of clothes boutiques sometimes deal with manufacturers who will cut 60 dresses instead of 50; the boutique owner gets 10 dresses off the books, and both parties have cash to play with.

"It's just not realistic to think you're going to be able to tax this stuff," contends Professor William Kornblum, a sociologist at CUNY's Graduate School. "And I don't think we can afford to worry about it. Better for the I.R.S. to go after the upper-class chiselers."

Many restaurants now deal largely in credit cards, which makes skimming money trickier. But with more than 13,000 restaurants in New York City, skimming certainly goes on. "Everybody would like to do it," says one Manhattan restaurateur, who says he can't because most of his customers pay with credit cards. "The more cash you have the more flexibility you have. You can pay your purveyors of meat, fish, vegetables, and liquor in cash. You benefit, usually with a discount. And they have their own cash to fiddle with."

People familiar with the restaurant and bar business say a successful 80-seat Manhattan establishment can gross more than a million a year. Certain hot spots can pull in even more—$40,000 to $50,000 a week or more. One owner of several popular New York–area restaurants is widely known to have a back-room safe containing between $300,000 and $500,000—in cash—on any given day.

Last summer, I.R.S. agents raided Marty's, on Third Avenue, after the owner, Marty Ross, allegedly boasted to an undercover agent posing as a prospective buyer that his place would net about $300,000 in profits. "But I'm not going to pay taxes on it," the owner confided to the agent, according to court papers. Ross denies making the statement and says he's the victim of I.R.S. harassment.

For restaurateurs who buy upwards of $5,000 worth of fish a week from one seller at the Fulton Fish Market—a longtime I.R.S. hunting ground—discounts of up to 25 percent are not uncommon. Kickbacks are also common among some liquor salesmen, who operate on a 2 percent commission and are willing to share one point, in cash, with a good customer. Corner saloons, whose purchases are carefully monitored by the State Liquor Authority, have to be more inventive if they want to evade taxes. One rather obvious but not easily detectable scam: The bar owner taxis over to a discount liquor store; purchases a third of his liquor there, unrecorded; and eventually pockets a third of his gross. All cash.

Coffee shops, too, generate substantial cash flows—between $15,000 and $40,000 a week in a busy Manhattan establishment, according to several managers. One midtown owner brags about his business bringing in up to $60,000 a week. A "good location" can be sold for a million dollars.

The garment center is another scene of widespread underground activity. One huge scam was unveiled three years ago, when Leo Karp, a textile jobber, was convicted of conspiring to defraud the government through a series of phony-invoice schemes. He pretended to pay money to clients, who then kicked back the payments after skimming off a commission. According to trial testimony, much of the $29 million listed on the books between 1973 and 1977 was never actually paid. Similar arrangements, though not necessarily involving so much money, are common on Seventh Avenue, according to people who work there.

The prime center of cash activity is the notoriously fickle "ladies' ready-to-wear" business. Because of the unpredictability of fashion—companies make a fortune one year and go belly up the next—banks are reluctant to lend money. That forces many entrepreneurs to seek out "black money" on the streets. "A lot of it is drug money," explains one Seventh Avenue executive who runs his own company. "If you're looking for money to start a business, it won't be long before you hear from a middleman who claims he knows someone who'd like to get into the business, a 'silent partner,' so to speak."

Legitimate manufacturers can also pick up cash by selling samples cut-rate to flea-market operators, who in turn sell them for cash. Another common way to raise off-the-books cash: manufacturer's outlet stores. Some proprietors bank on the assumption that the I.R.S. has better things to do than count irregular T-shirts and sweaters. "You'd be surprised how much cash these outlets can generate in a given year—$200,000 is not ridiculous," says the executive.

Certain buyers representing large discount chains are maestros of the simple shakedown. "The way it goes," says the man from the garment center, "is if you have a shirt that goes for, say, $5 wholesale, a buyer who you know is in the market for 6,000 shirts might say, 'Hey, pal, I can get you a great deal on a new Caddy, cost you $3,000. Let's make it $6.50 a shirt.' He gets billed for $6.50 a

NURSES

A recent I.R.S. investigation of 400 private-duty nurses found that 90 percent had unreported income and the average nurse owed an additional $3,500 in taxes.

Photograph by Dan Budnik/Woodfin Camp.

“. . .The effect of all this activity is potentially explosive:

shirt, and I get paid in 30 days.” The manufacturer now has been paid $39,000 for a batch of shirts worth $30,000; it is up to him to kick back to his friend the buyer the $9,000 difference, in cash. “But it's an investment,” he explains, “because I've now got that buyer on the hook, and I'm selling a big volume of shirts.” It is not unusual for grateful buyers to send unannounced “gifts” to a manufacturer's apartment door—things like Sony Trinitrons, or video recorders, or even brown envelopes containing thousand-dollar bills.

COFFEE SHOPS

Cash businesses have little trouble hiding income, even if it means keeping two sets of books. One midtown coffee-shop owner brags of bringing in $60,000 a week in cash.

On Seventh Avenue, there are even cash benefits to being the victim of extortion. “There are a lot of buyers who will do business no other way,” explains the man from the garment center, with a shrug of his shoulders.

For doctors and lawyers, who don't normally deal in cash, joining the underground can take some jockeying. Fees from clients turn up in the form of a shiny Mercedes, a swimming pool behind the house in the Hamptons (where the livelihoods of many local workmen depend on off-the-books cash), or investments in “collectibles.”

“Auction houses will take cash and not ask names,” says one collector who buys paintings, antiques, and precious metals. “You can buy gold, silver, and platinum, no names asked, then turn around and sell them, and no one will ask *your* name.” Bartering, too, has made a comeback, particularly among professionals. “Painters and sculptors get cavities, get sick, and in legal jams too,” says another collector.

And then there are the yachts. “One of the places I began to get a sniff of the underground economy,” says Schrank, the sociologist, “was visiting marinas on both coasts and counting the hundreds of millions of dollars' worth of boats sitting in the water.”

SURPRISINGLY, THE AMERICAN underground economy is just starting to catch up with much of the rest of the world. In Great Britain, the so-called black economy is conservatively estimated at 7.5 percent of the country's G.N.P. About 10 percent is the figure given for Germany's *Schattenwirtschaft* (shadow economy) and France's *travail noir* (black work). Underground activity in Japan is estimated at 15 percent of G.N.P. In Israel, where inflation is in triple figures, it stands at 30 percent. According to government estimates in Italy, where the underground runs at about 25 percent of production, 85 percent of all the gloves exported—and more than half of all other leather and knitwear production—originate in secret workshops.

Why is this happening? In the United States, at least, necessity is part of the cause. “The fact is that many people cannot survive without this cash economy,” says Dr. Terry Williams, a sociologist at City College who has participated in studies of underground activity in New York and other American cities. “You must see it in terms of self-esteem and what life would be like without unreported income.”

More than 30 million Americans are now living below the poverty line (defined as an annual income of $9,287 for a family of four). In 1982, only one in five black male teenagers was employed. Worse still, 50 percent of the jobless in the United States are from blue-collar trades, and the latest unemployment figures set the jobless rate at 10.2 percent. Many of these poor and unemployed Americans are getting by, thanks to the underground economy.

That's only part of the story, however. “The rise of this subterranean economy is one of the more ominous expressions of lack of confidence in government,” argues Dan Bawly, an Israeli accountant who has written a book about the underground. He describes this worldwide phenomenon as a kind of “civil disobedience.” Writes Bawly, “It was economically and morally convenient to stay within the system because . . . it operated.” But these days, with inflation and “big government” placing an enormous tax burden on people and with constant signs of national instability in Western democracies, Bawly says, “it is only natural that individuals, disappointed by government's failure to protect their capital, take measures to look after themselves.”

One recent study of underground economic activity in the United States found that as tax rates rise, the amount of unreported income rises even more quickly. Similarly, Chemical Bank's Thomas Spitznas found that in the Dallas area, where local taxes are light, off-the-books activity is minimal—at least compared with heavily taxed New York City.

But in looking for explanations, a psychologist might have better luck than an economist. In a study conducted for the U.S. government, researchers have discovered that taxpayers directly aware of others cheating are more inclined to try it themselves. Likewise, people upset by the inequities of the system, or overwhelmed by the burden of paperwork and regulation, are more disposed to evade. In one startling finding, the researchers learned that the experience of being audited may actually *increase* the inclination to evade—perhaps out of a desire for revenge against the I.R.S.

ALL THIS SUBSURFACE ACTIVITY probably skews the national economic picture. Things may not be as bad as they seem. Increasing underground production probably means the G.N.P. is actually higher than official estimates place it; unemployment statistics may be lower than the Labor Department reports, because many “jobless” are actually working off the books.

Some economists find lessons for the government in the vigor of the underground. “Economists are rediscovering the concept of ‘incentive,’ ” says Gutmann, of Baruch. “There has to be an incentive to take on an extra job, and in the underground economy the incentive is not having to pay taxes on the in-

Photograph by Jody Caravaglia.

Honest, tax-paying citizens are unfairly burdened . . ."

come." In Sweden, where the average factory worker is clobbered by an annual 66 percent marginal tax rate, Gutmann points out, "less is being produced; people don't like to show up for work. What's the incentive?"

Where there's incentive, there's bound to be competition. "It's ridiculous to assume that *all* these people who evade taxes are much better off than we honest taxpayers," says McKinsey's James Henry. He remains skeptical about current estimates of the size of underground economic activity—figuring it at 5 to 10 percent of G.N.P. "It's a competitive market; it's like a state that abolishes its income taxes," says Henry. "After a while, it's not worth moving there, because the price of houses has risen to reflect the demand to live there." In addition to the competition, there is a sort of give-and-take: On the one hand, the neighborhood handyman or plumber working for cash is not reporting income; on the other hand, he is not deducting legitimate business expenses, either.

For the generally law-abiding consumer, the underground can have benefits. Office workers and others who can't afford midtown restaurants dine with street vendors in the Rockefeller Center area; homeowners get affordable repairs from tradesmen who work in part off the books; the fashion-conscious get a good deal on leather gloves from Italy.

NONETHELESS, THE MOST OBvious effect of this unreported economic activity is undeniable and potentially explosive: The honest citizen ends up paying an unfair share of the country's bills. Worse still, as the notion grows that everyone does it, more people are lured underground—and the corrosive, demoralizing cycle expands.

"If this realization spreads, it would certainly weaken the voluntary compliance upon which our tax system is based and at the same time introduce a sense of animosity and non-cooperation between the American people and their government," write sociologists Carl P. Simon and Ann D. Witte, authors of *Beating the System*, a compendium of the statistics and literature on the underground economy.

What to do? "There is no clear answer to any of this, and those who pretend there is are really simplifying matters," contends James Henry. He says he's "pessimistic" about the prospects of recovering most of the revenue hidden from public coffers.

The I.R.S., of course, has not given up. "I'm not into statistics," says Walter Margolies, chief of the I.R.S.'s criminal-investigation division in Manhattan, which has 150 special Treasury agents. "Rather than big numbers, I'd prefer big cases." And big headlines. Deterrence is the key to making the enforcement system work; fear of being caught encourages compliance. Last year, Margolies's division helped bring 96 indictments for tax fraud. Its rate of winning a conviction or a guilty plea has been averaging 80 to 90 percent.

One invaluable source of tips on who's trying to beat Uncle Sam: "squealer letters" from people reporting tax fraud, who often turn out to be mistreated employees or vengeful ex-wives, girl friends, or partners. If the information leads to a conviction for tax fraud, the I.R.S. can offer a "reward" to the informant—up to 10 percent of the money collected, though the tax law sets an upper limit of $50,000, all taxable, of course.

Even with all those potential eyes, the I.R.S. is hard-pressed. "There is a new scheme every day," says Abe Tublin, of the examination division of the Manhattan office. "For most people, it's a gamble, a 'tax lottery.' But there are shrewd people on both sides."

For the past few years, the I.R.S. has been asking Congress for various new laws that would hold back income closer to its source. A statute effective this year requires restaurant owners with more than ten employees to help the I.R.S. keep track of tips paid to waiters and waitresses. Another new law requires the withholding of 10 percent on interest and dividends.

The I.R.S. has other plans for curbing the underground, but the agency is dependent on Congress, and no one in Congress enjoys being known as an I.R.S. accomplice in getting money from taxpayers.

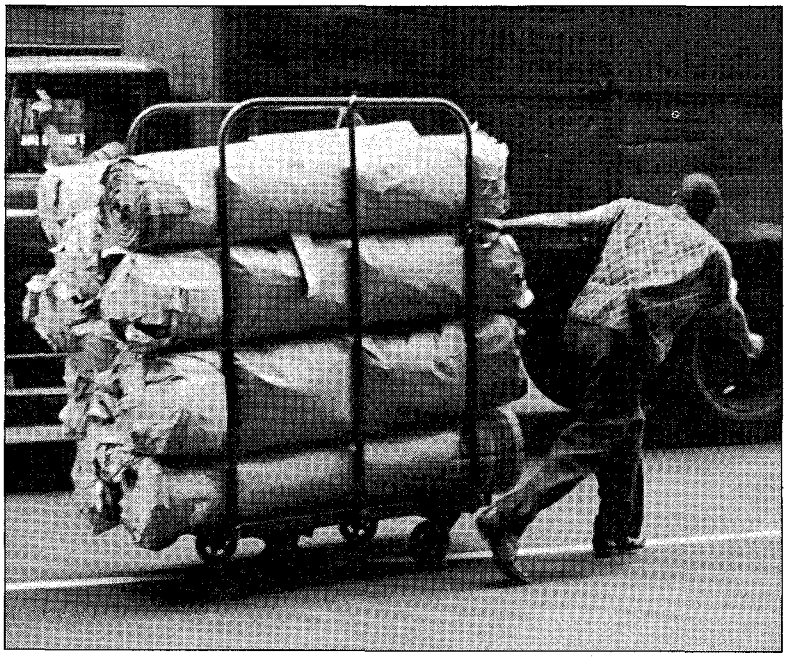
Rather than plugging holes, reforming the system as a whole makes the most sense—particularly as economic fluctuations aggravate inequities in the system.

"The tax system is not designed for inflation," argues Gutmann. "The disincentive to pay taxes is high, and it has terrible results."

The Reagan administration has reduced "bracket creep," but not enough to seduce many evaders back into the fold. "It would probably take a tax rate of 15 to 20 percent to do that," says Gutmann. Though tax reform deserves to be a major issue in the upcoming presidential campaign, none of the likely contenders has shown much heart for grappling with the issue.

Meantime, what remains certain these days is death, taxes, *and* the continuing growth of the underground economy. The ancient ditty is becoming a national chorus: "Don't tax me, don't tax thee, tax that man behind the tree." ▬

THE GARMENT CENTER



In a huge scam unveiled several years ago, one textile jobber had pretended to pay $29 million to clients while actually pocketing much of the money in kickbacks.

Photograph by Bruce Davidson/Magnum

Infertility: Fighting Back

By Marcia Stamell

HAVING CHILDREN would seem to be the most natural thing in the world. But for some couples it is the most frustrating experience of their lives. We've all seen the headlines heralding advances in the war against infertility. What we may not have heard is what infertile couples are going through to make science work for them.

Medical breakthroughs have made a spectacular difference for infertile couples—the one in five American husbands and wives between 18 and 40 who have been unsuccessful after a year of attempting conception. While the chance of spontaneous recovery from infertility is generally set at 5 percent, modern treatment boosts the chances to over 60 percent. Perhaps it's because there is so much possibility that there is also so much frustration at defeat. Fertility patients, say the experts, are surpassed only by terminal-cancer patients in their willingness to undergo medical procedures. "The emotional price these people pay for their fertility problems is just devastating," says Dr. Charles Debrovner, associate clinical professor of obstetrics and gynecology at New York University Medical Center. Here are the stories of three couples who were willing to pay that price:

WHEN ANDREA White and Donald Bennett* set their wedding date nearly ten years ago, they factored in plans for children. They would marry in August, wait exactly twelve months, then create a baby timed so Andrea would not have to be pregnant in the summer heat.

There was nothing in the experience of these attractive, intelligent Upper West Siders to indicate that life would not unfold exactly as they wanted, so it was with unblinking confidence that they deferred the baby far beyond that first anniversary. They had other things to do.

"My observation," says Andrea, "was that when you had children, when push came to shove, the traditional structures took over. I knew if I really didn't get my career started before I had children, I would end up at home."

So it wasn't until 1980 that Andrea and Donald got down to baby business. At the time, Andrea was 31, Donald 35. It's not precisely clear when in a woman's thirties fertility begins to taper off, so the pair attacked procreation zealously. Andrea took her temperature every morning in search of the half-degree drop that could signal ovulation. She kept charts of her cycle. She and Donald made sure they had intercourse during Andrea's most fertile days. But after almost a year, nothing had happened.

"There are still days when I walk down the street and say, 'This doesn't scan. This can't be happening to me,' " says Andrea. "There is something so primal about continuing the species. A person who can't reproduce is a freak."

Andrea was shocked into realizing what was happening to her by news of a friend's first-month success at achieving pregnancy. She found a physician through a women's center, a gynecologist who saw fertility patients but did not specialize in their treatment. This was the beginning of eighteen months of medical treatment under two physicians. The experience would include 32 pelvic exams, one minor operation, office diagnostic techniques of excruciating pain, and drug therapy with devastating side effects. "It's all a question of increments that never end," she says.

The physical ordeal was almost exclusively Andrea's. Early and repeated analysis showed Donald's sperm to be more than adequate.

Andrea's medical treatment began with a standard internal examination. Her doctor found an ovarian cyst. When the cyst went away, he said, she would get pregnant. It did. She didn't.

Next he gave Andrea a post-coital examination. The exam is carried out during ovulation to see how a husband's sperm fares inside his wife's body. Andrea and Donald dutifully had intercourse a few hours before the appointment with the doctor. The doctor took a smear from Andrea's cervix and studied the sample under the microscope. Some bleeding at the time he took the test led him to suspect the presence of T-mycoplasma. This organism is partway between a virus and a bacterium, and its exact role in infertility is unclear. Its presence is difficult to prove, and it was never proved in Andrea's case. Nevertheless, she and Donald were both treated with an antibiotic to kill the organism. The treatment gave them nausea, rashes, genital lesions—but no baby.

A fertility workup for women progresses in a precise and orderly fashion and usually takes a minimum of three months to complete. It begins with easy tests and proceeds at a prescribed pace, because different tests are geared to different times of a woman's menstrual cycle. The passage of time also allows for the possibility that she will become pregnant naturally. By charting her temperature before she even saw a doctor, Andrea had already completed the first step of her workup. After her treatment for

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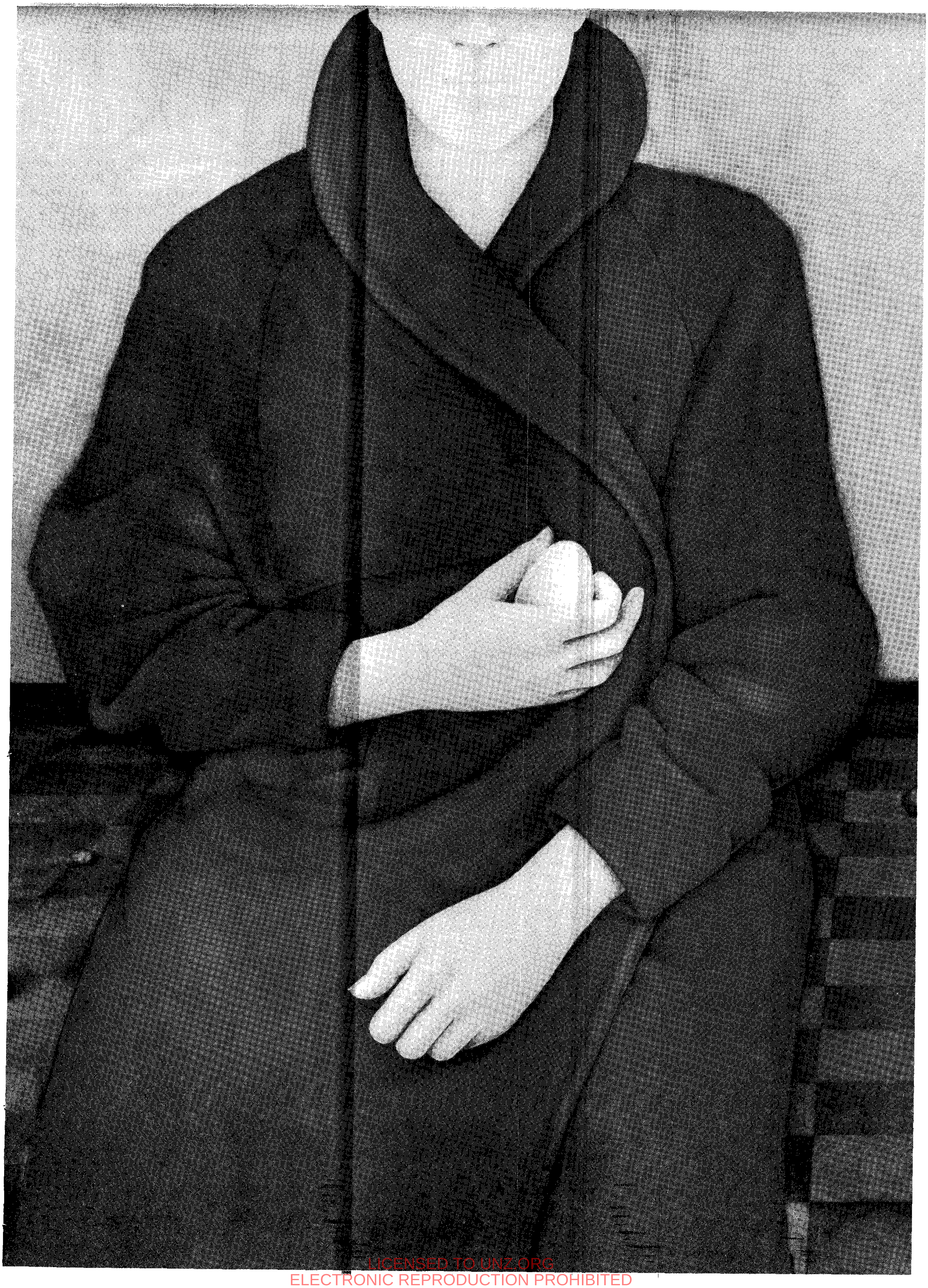
** The names of the couples in this article have been changed.*

Illustration by Paola Piglia



possible T-mycoplasma, the diagnostic procedures became more complicated, even painful.

The first of these procedures was an endometrial biopsy. This helps ascertain whether ovulation is taking place normally by examining the structure of uterine tissue during the end of the cycle. To gather the tissue, the doctor grasps the cervix with a clamp and scrapes the uterus with a curette—the instrument used for conventional abortion. As an office procedure, this is carried out without anesthesia. It hurt Andrea only as much as a severe menstrual cramp, until she left the office. Then a cramp hit her with such force that she collapsed on the sidewalk.

The next month Andrea was in the office for a hysterosalpingogram, which "photographs" the reproductive tract. For this procedure, dye must be forced through the uterus and tubes. This was so painful that Andrea says she could not move off the X-ray table for a half-hour. The X-ray revealed a T-shaped uterus. It was not the cause of her infertility but would play an important role in later decisions.

Still, Andrea came back for more, a laparoscopy. In this procedure, a telescopelike device is inserted through a slit in the navel, enabling the doctor to examine the pelvic organs. Fortunately, it is done in a hospital and with anesthesia. "We kept thinking that the next test and the next try were going to turn a corner," says Andrea.

This kind of doggedness is typical of fertility patients, say specialists. Dr. Debrovner points out, "They're willing to put themselves through hell because of the depths of their motivation—painful, expensive, time-consuming treatments. It's amazing to me."

Infertility, says Andrea White, brings with it a threefold sense of loss. "There is the loss of control of your body, the loss of your biological future, and the loss of the child you want to have. As month after month goes by, the baby seems to die. The image dies."

DESPITE THE FACT THAT the cause of her infertility remained a mystery, Andrea was put on fertility drugs, specifically the most widely used one, Clomid, a brand of clomiphene citrate, a synthetic hormone that stimulates the pituitary to stimulate the ovaries. Given in pill form, Clomid is easy to take, one or two pills a day, usually from Day Five to Day Nine of the menstrual cycle.

Clomid caused the mucus of Andrea's cervix to thicken, a condition that can itself hamper conception. To counteract this, Andrea injected herself—gladly, she says—with Pergonal. A more powerful drug, Pergonal is the brand name for human menopausal gonadotropin, a substance extracted from the urine of menopausal women. Unlike Clomid, it stimulates the ovaries directly.

Pergonal therapy has dramatic and well-known side effects. Around 20 percent of all Pergonal-stimulated births are multiple. Most of these are twins, but Pergonal is also responsible for "litters," including the Kienast quintuplets, born at Columbia-Presbyterian Medical Center, in 1970.

Clomid and Pergonal have high success rates with the ovulatory problems for which they are clearly indicated. But Andrea did not have an ovulatory problem. Like many other women, she was given the drugs in the hope that they would do *something*. They certainly did.

"If I made it through three or four hours without crying, that was a lot," she says. "I would wake up in the middle of the night and sob."

Psychotherapist Roselle Shubin, a specialist in infertility counseling, says infertile people often reach a point of despair. And their condition brings with it a whole constellation of emotional problems. "Infertile people suffer profound isolation," she says. "Theirs is a closet problem that other people are reluctant to discuss.

"And as a medical problem, infertility is rather unique. You can't get adjusted to it. Every month the question arises—will ovulation occur and will the husband be able to perform sexually? Infertile couples are in an almost constant state of crisis."

According to Andrea, her husband, Donald, never failed to perform sexually and always made an impressive effort to keep sex interesting. But the prescribed routine of sex every other day during Andrea's fertile period was difficult for her, because it meant the most fabulous part of her marriage had deteriorated into mechanics. "I wanted to avoid sex altogether, because it was attached to so much pain. Except for a period of about six months, when I desperately wanted to have an affair: I wanted to know that somebody was making love to me, not trying to make a baby in me."

During the months of fertility therapy, the couple felt far apart. "Andrea was resentful that I wasn't hurting as much as she," says Donald. "I felt a kind of impatience with her constant depression and tears. Infertile people, especially infertile women, can be real bores. We had a lot of absurd fights, like about how dark I like my toast. It was awful."

At the heart of the difficulty, of course, is that Donald Bennett is perfectly capable of reproducing. "What it really brings home to me," Donald says, "is the extent to which this is something a couple does together. It's *our* problem. But I think it's got to be more difficult for Andrea, the one who's denying me my own child."

DURING THE VERY DIFFICULT middle months of fertility therapy, Andrea White started hearing from a neighbor of a community of infertile couples called Resolve. Shortly after one morning spent in tears, she went to one of Resolve's monthly meetings at Doctors Hospital.

Besides emotional support, Andrea also got hard information. Resolve members insist that the quality of doctor often makes a critical difference. Fertility therapy is a new and constantly changing specialty, in which the more informed and expert physicians offer genuine advantages. In Andrea's case, this was evident soon after she switched from the gynecologist she first saw to a fertility specialist used by many Resolve members. She began a new diagnostic workup with a new series of post-coital exams. They yielded the answer her first doctor had missed.

"The doctor let me look under the microscope," she says. "All the sperm were dead. My first reaction was to laugh. That was Monday. Again on Wednesday. On Friday. All three days, everything was dead."

Andrea has antibodies in her cervical mucus that kill sperm. The use of steroids to suppress these antibodies would give her a 10 percent chance of getting pregnant.

"I'm spermicidal," she says. "If I could bottle it and sell it, I could make a fortune. The only bad side effect is that it's not reversible."

The diagnosis took months of consultation with a reproductive endocrinologist. Near the end of the process, Andrea received equally crucial information from Resolve members.

The T-shaped uterus that had been revealed nearly a year before was very likely caused by DES, diethylstilbesterol. Although there is no record of what Andrea's mother took to carry a child to term, she did take something. Andrea considers herself a DES daughter. Her deformity means she has a "compromised" to "severely compromised" chance of carrying a baby to term.

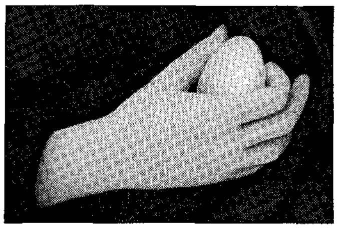
From other DES daughters she learned what these words could mean: a pregnancy requiring as many as three months in labor in the hospital. With that news, Andrea White gave up.

For a while the petty fights between husband and wife increased. "I never wanted to stop trying," Donald says. "I think we'd make a dynamite baby." Finally he relented. The couple sealed their decision with a weekend of X-rated movies and sex the way it used to be.

Donald and Andrea are now pursuing adoption. Andrea says, "How long can you keep going to doctors and put off becoming a parent?"

HIGH ABOVE THE UPPER East Side, David and Susan Albin have created a world apart. Bamboo shades block off their city view. Inside the living room is their sizable art collection: tribal masks, African figurines, drawings of fat, fecund women. The Albins' obvious passion is for primitive creation.

Infertility, says one would-be mother, brings a threefold sense of loss—loss of control of your body, of your biological future, of the child you want. "As months go by, the baby seems to die."



The darkly handsome lawyer and his delicately pretty wife have created for themselves a marriage of traditional harmony: He earns the money, she tends the hearth. And as they sit together, they exhibit that uncanny match of gestures of a couple deeply in love.

David and Susan are both infertile. Surrounded by primitive fertility images, they explain that in the past year and a half, they have spent $15,000 and have gone to more than 125 doctors' appointments. David has had surgery on the veins in his scrotum. Susan has undergone several tests, including two endometrial biopsies. She has taken Clomid and Pergonal and has been inseminated with the sperm-rich first third of David's ejaculate. Still, they have no baby.

"It's a daily pain," says Susan. "And I gave up on my sanity months ago. I just cry a lot."

"I'm genetically dead," says David. "And I feel as if a Greek chorus has been laughing at me through all my travails as I resisted the pressure to have a child when it would not have been appropriate. And now I can't."

David and Susan have traveled a long road to reach the point of wanting to have a child together. Both have been divorced. Now 38 and 37, they met in their middle thirties after some years of solitude and difficult self-reckonings in their analysts' offices.

Susan has a child from her previous marriage, a ten-year-old boy whose conception is now considered a fluke. Life with Tommy has had a powerful effect on David Albin. "I had no intention of having children," he says. "But when we got married, it started to develop, a deep satisfaction that reached right into the bones of my body through Susan and her son. And from that feeling, I came to understand the specialness of having a child from birth, a child that's biologically yours."

For Susan, having had one child makes her current infertility that much more painful.

"I walk down the street and see pregnant women and cry, 'Why can't it be me?' " she says. "I was one of those real typical little girls who played with dolls. I always wanted to be a mommy, so this is a terrible blow."

The Albins' infertility has practically destroyed their social life. They have trouble being with anyone who has children. A friend's well-intentioned invitation to his son's bar mitzvah engendered, at best, ambivalence. Passing comments provoke rage, and their families don't want to talk about the problem at all. That, says Susan, hurts most. "No one understands what a tragedy this is," she says. "It's a real loss—like the death of a child through illness."

For comfort, the Albins have retreated farther into family life with Tommy. But even in this, infertility blunts their pleasure. For a while, they would not plan a vacation, constantly anticipating a pregnancy that never came. They're still afraid to buy the country house of their dreams because a baby would necessitate a larger apartment.

The failure to procreate has triggered other thoughts of failure. David recently started thinking he's a lousy lawyer. In spite of his six-figure income, he keeps remembering all his mistakes. Susan, beautiful by any standards, sees an old and ugly woman in the mirror. And sex sometimes makes her feel sad. "The thing that was so great between us is connected to our failures," she says.

The Albins tried to start a family two years ago. Because of Susan's age, she went to see a fertility specialist after only six months of trying to conceive. Early in Susan's workup, David volunteered to have his sperm analyzed. He took his little mayonnaise jar of semen down to the lab confident that the test would eliminate him as a factor.

He learned the results from his wife's doctor. In all three areas that current medicine can measure, David Albin's sperm is inadequate. His count is 12-million per milliliter, well below the minimal normal of 20 million. The percentage of these with sperm motility, the ability to swim in a straight line, is 40. Minimal normal is 60. And the percentage of David's sperm that have the oval head necessary for penetration of an egg is also 40, whereas 60 is minimal normal. What these numbers mean, David was told, is that without medical help, he has a 7 percent chance of getting a woman pregnant.

"One day I was a man who had chosen not to have children, the next day I was a man who could not have a child," he says. "It's like someone who goes in for a checkup and finds out he's got a terminal case of something. You feel fine, but . . . "

Male impairment is believed responsible for the difficulties of 40 percent of infertile couples, female problems for another 40 percent. In the remaining 20 percent of the cases, the cause is either unknown or due to the deficiencies of both partners.

The traditional emphasis on female failure developed for several reasons, say Drs. Richard D. Amelar and Lawrence Dubin, professors of clinical urology at New York University Medical Center and specialists in male infertility. For one thing, medicine knows less about male problems—the first American book on the subject was published only in 1944. More important, say the doctors, men had not been willing to consider the possibility of their own reproductive limitations. This attitude began to change during the 1960s.

"We no longer see the type of couple where the husband will have nothing to do with the process," says Dr. Amelar. "We don't have to persuade husbands to come here. We're seeing better-informed people who read a lot, who know almost as much as we do."

Shortly after he got the results of his semen analysis, David Albin went to the best urologist he could find.

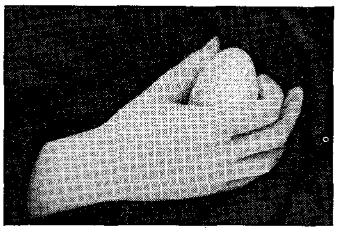
"I'm angry at what I have to go through," he says, "what my wife has to go through, what my stepson has to go through. That we have to impose upon our lives doctors' appointments and surgery and interruptions of schedules and lack of sympathy from other people. That the cause of my not having a child is my body."

For more than a year, David has been locked in battle with his body. The most dramatic skirmish occurred last summer when he underwent an operation to ligate (tie off) the varicose veins in his scrotum. His condition, called varicocele, is believed responsible for almost 40 percent of male infertility, one theory being that the heat from the engorged veins hampers sperm production.

Because of his sperm counts, David was an ideal candidate for the corrective surgery. The operation, which allows 55 percent of those who undergo it to impregnate their wives, is actually simple. But no surgery is simple for David Albin: He has a bleeding problem. Rather than avoid what was his best chance of improving his fertility, David hired a hematologist to monitor him. "I was not prepared not to try," he says, "because every step seems so small compared to what I want."

David had no problem in the operating room, but it takes three to six months after the surgery to see results. After three months, David's sperm counts showed no improvement. He left the physician who counseled three more months of patience and found a doctor willing to try experimental treatments.

> 'I'm angry that my wife and I have had to go through doctors' appointments, surgery, and lack of sympathy," says David Albin. "That the cause of my not having a child is my own body."



David's new physician prescribed Clomid, the female fertility hormone. Its use on men is not approved by the F.D.A. David, who doesn't smoke or take drugs and drinks only sparingly, surprised himself by his decision to take the drug. It gives him at best a 10 percent chance of improving his fertility.

PART OF DAVID'S IMPATIENCE for improvement has to do with his wife. At 37, Susan does not have many years left to carry the child they want. Although she has not been told that her failure to conceive a second child is linked to her age, she nevertheless feels prematurely old because of it. "I'm watching a part of my body die," she says. "Something that I need and I want is going away too soon."

While David Albin was going through diagnosis and treatment, Susan Albin went through scores of tests and exams and a variety of treatments to root out her own problem. "It's hit or miss," she says. "If one thing doesn't work in a particular month, you always want to try something else."

Twice, insemination using the most potent part of David's ejaculate failed. It was first thought that Susan's cervical mucus had a bad pH balance. Then it was believed that she did not produce the progesterone needed to keep a newly fertilized egg alive.

Last autumn, when David started his own course on Clomid, Susan was taking it, too. Like her husband, she took the drug with some reluctance. And Susan was afraid that ultimately she'd be asked to use the more powerful Pergonal.

Susan responded badly to Clomid. One month she ovulated on Day Seven, then didn't get her period until 26 days later (the usual interval is two weeks). The next month she didn't ovulate at all. A sonogram—an X-ray-like picture taken with sound waves—showed fully developed eggs that would not drop from her ovaries. A blood test confirmed these findings.

Pergonal therapy actually requires the use of two different drugs. One drug is administered for several days to stimulate the growth of an egg. The other drug is given once to trigger the egg's release. Susan went on Pergonal therapy in December. The first phase of treatment overstimulated her ovaries, yielding seventeen egg-producing follicles.

Off all drugs for a month, she apparently ovulated normally but still did not conceive. Her doctor gave her progesterone suppositories. These haven't helped. He's suggested a carefully monitored return to Pergonal.

In the meantime, David passed the six-month anniversary of his varicocele operation. Even with the extra boost of several months of Clomid, his sperm counts have not improved. Until his own problems are solved, it will be nearly futile for Susan to continue on drugs.

The Albins have not completely decided their next step. But in March, they are going with Tommy to California, to take a vacation.

TWO DECADES AGO, Karen Small, now a 40-year-old corporate lawyer, learned she had a 1 percent chance of ever conceiving a child. She has polycystic-ovary syndrome. As the name implies, her ovaries develop numerous small cysts. Ovulation, at best, is sporadic. Unaided by drugs, Karen has ovulated so infrequently she can count her periods on her fingers. During her adolescence and early twenties, several attempts were made to stimulate her system. She underwent hormone therapies. At 24, she had surgery to change the metabolism of her ovaries. Nothing worked.

This slight, quiet woman has always loved children. She's mesmerized by the process of their growth, the wonder of the world seen through their eyes. But she is also a pragmatist by nature. So she focused on what was possible for her: training at one of the nation's best law schools and pioneering as a woman partner at a major New York law firm. And when she married, at age 31, one of the many virtues she found in Arthur, a partner at a rival firm, was that he didn't want any children. There was too much else to do and enjoy. Then things changed.

"I had already reached the conclusion that there had to be more to life than practicing law," says Karen. "And as we stayed married longer, I began to see that a child would create another bridge between my husband and me."

Arthur Small was at least willing to go along with his wife's desire to try to have children. "I was neutral at best," he says. "But it was something Karen wanted very much."

So at age 36, with few expectations, Karen Small went to see a top-rated fertility specialist. She discovered that the medical advances of the past twenty years had changed her from a hopeless case to a perfect patient for hormone therapy.

Perfect, however, does not mean easy.

"The doctors tell you what's involved," she says, "but just as you don't know what it's like to have a baby until you have one, so it is with this process."

The process began simply enough, with Clomid. For Karen, the drug was miraculous. She became pregnant the first month. "At that point, I thought I was beyond danger," she says.

In the beginning of her fourth month, Karen bled for around a week. It was less than a period, and the baby did not abort. It wasn't until several weeks later, when she went to have amniocentesis, that she learned what had happened.

Amniocentesis assesses a child's genetic makeup by analyzing fluid withdrawn from the fetal sac. As Karen lay on the examining table after a pre-

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WHAT YOU SHOULD AVOID

1) Exposure to the sun's rays without protection. 2) Subjecting your skin to extreme hot/cold temperature variations, 3) Excessive irregular rhythm of daily activities and lack of sleep, 4) Crash diets and rapid weight loss/gain, 5) Creams which are too heavy (which stifle the skin's breathing ability).

WHAT YOU SHOULD DO

When lines or wrinkles become visible or a good night's sleep is no longer enough to guarantee a radiant complexion, CLARINS recommends you compensate for the skin's biological slow down by pampering your skin with CLARINS revitalizing Cell Extracts treatments. These beauty products focus on stimulating the skin's metabolism and act to speed up the natural rate of cell renewal. CLARINS also recommends you remember the importance of daily exercise and a balanced diet.

Visit the CLARINS Skin Care Specialist today for a personal beauty consultation or write for our reference guide: CLARINS, NY3E, 540 Madison Ave., New York, N.Y. 10022.

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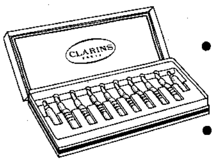
CLARINS Cell Extract moisturizing treatments were developed and perfected specifically to combat signs of aging. In the 1960's, CLARINS pioneered the success of these revitalizing embryonic cell extracts in skin care products. The combined action of cell and natural plant extracts have been proven to help stimulate the rate of cell renewal and promote a softer, smoother, more glowing complexion. The result...skin is kept firmer, more supple and youthful looking.

Dermatologically tested to meet the highest standards of research and development, CLARINS Cell Extract products provide serious and effective nourishment to the skin—opposing the formation of wrinkles and aging.

	ACTIONS	KEY INGREDIENTS
MOISTURIZING BASE WITH CELL EXTRACTS	• Protective moisturizing day cream provides the ideal makeup base. • Helps to stimulate cell renewal and maintain the skin's moisture balance. • Light formulation softens and smooths skin texture while promoting skin's breathing.	• Cell Extracts (helps to accelerate cell renewal and promotes skin's breathing) • Wheatgerm Oil, Avocado Oil (nourishing) • Cucumber, Beeswax (moisturizing) • Camomile (softening)
MOISTURIZING NIGHT CREAM WITH CELL EXTRACTS	• Nourishing treatment helps to stimulate cell renewal with rich formulation of cell extracts. • Helps to improve overall appearance of skin texture and clarity. • Softens and smooths the epidermis while protecting the skin's moisture balance.	• Cell Extracts (helps to accelerate cell renewal and promotes skin's breathing) • Hops Extracts (helps slow down aging process) • Hazelnut Oil, Avocado Oil (nourishing) • Beeswax, Vitamins A, B5 (moisturizing, protecting)
CELL EXTRACTS BEAUTY TREATMENT 	For intensive care to combat the effects of aging, CLARINS recommends a program of Cell Extracts Beauty Treatment ampoules. Skin must first be prepared for this treatment by two weeks use of Moisturizing Cell Extract creams. • Intensive 32 day treatment program helps to improve skin texture and appearance. • Helps to retard the aging process by stimulating natural cell renewal.	• Cell Extracts (helps to accelerate cell renewal and promotes the skin's breathing) • Copra Oil (revitalizing, moisturizing)

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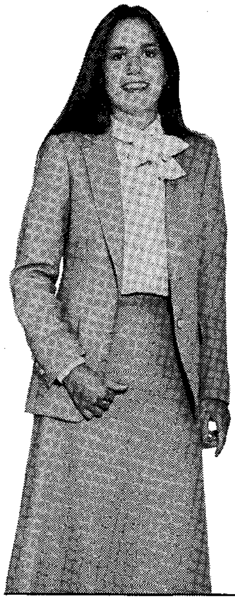

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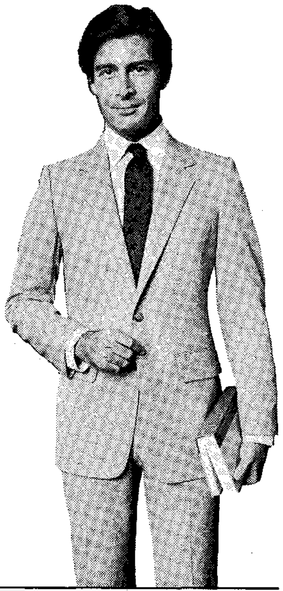

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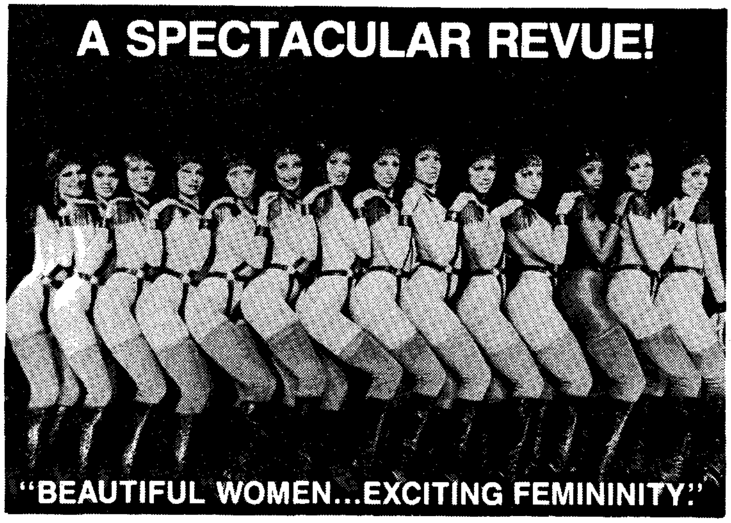

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liminary sonogram (to determine the location of the baby), she was told there was no point in proceeding. In all likelihood her baby was dead. Karen stumbled out onto the street in a daze and called her regular physician.

A second sonogram confirmed the first. And Karen went into the hospital to have the dead fetus extracted with induced labor. "I was depressed for nine months," she says. "Part of it was that something was out of my control. Part of it was simply anger. And part of it was the fear that I was going to be in the group for whom things don't work."

The miscarriage—technically known as a missed abortion—had nothing to do with Karen's fertility problem. One-sixth of all pregnancies fail. And her doctor had told her that she should be encouraged by her quick response to Clomid. But she was afraid to try again during those months of depression. Still, every time she saw a woman with a baby she felt what is for her a rare emotion—envy. "When you start out, you never consider the possibility of miscarriage," she says. "I still wanted a child. Now trying again meant being willing to take another loss. Finally, I was willing."

Unfortunately, this time Clomid did not work for her. The next step was Pergonal, which led to overstimulation of the ovaries.

On Thanksgiving Day 1978, as Karen Small was visiting her in-laws in the Berkshires, she puffed up to the size of a woman several months pregnant.

"The pain was minimal," she says. "But the speed with which it happened was really frightening. It took around a day and a half. I had no idea what was going on."

It was Karen's second month on Pergonal. The drug had stimulated her ovaries to swell from their usual olive size to the size of grapefruits.

She called her doctor in New York—the immediate concern was preventing a ruptured ovarian cyst. On doctor's orders, Karen lay on her side in the back of the car as Arthur sped home to the city. She would lie on her side in bed for nearly a week before the swelling subsided. She would never leave New York again while undergoing fertility therapy.

To avert episodes like these, Pergonal patients are carefully monitored. Blood is drawn repeatedly during the days the drug is administered, and hormone levels are checked. If the levels are too high, indicating a high probability of overstimulation or multiple birth, the releasing agent is not injected. What this meant for Karen Small was a killing treadmill of trips uptown to the blood lab, to her doctor's, and back to her office in time to start work. After she had missed work because of overstimulation, Karen wanted no one at the firm to know she was still undergoing treatment. In

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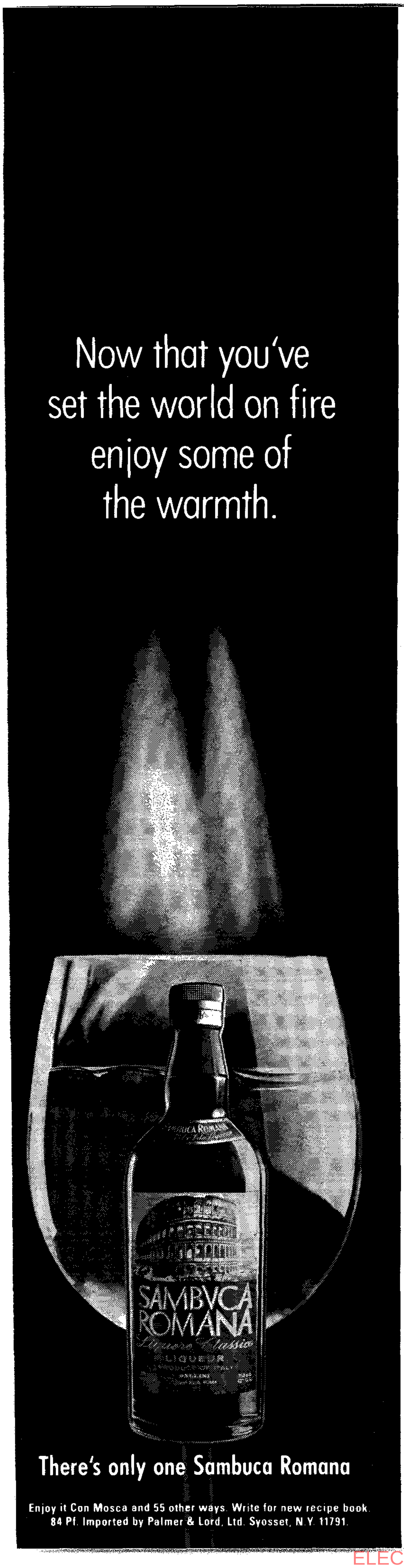

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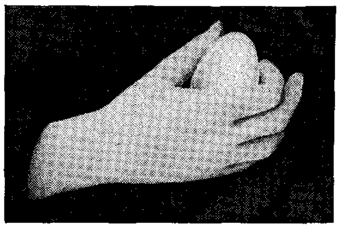
fact, she was back on Pergonal the next month. Her post-miscarriage depression had left her with little time to waste. "In a way it was easier after I had gone through the worst," she says. "I was confident that my doctor could get me out of trouble. And by this time I was 37 and conscious of working against the clock. You simply come to live by that."

But the clock began to mock Karen Small as month after month the blood samples showed hormone levels too high for the releasing agent to be safely administered. Month after month, she was not permitted to ovulate. "God-damn peasant obstinacy kept me going," she says.

"We refer to Christopher as a miracle child," says Karen Small. "I am convinced that if I had tried to become pregnant in any other decade, I would not have been able to. But it happened."



Karen is acutely sensitive to Pergonal. Her doses were adjusted to relatively modest amounts—two ampules a day for ten days. This cost a not-so-modest $300 a month, plus $200 for medical and lab fees.

"Insurance covered a fair amount after the fact," she says. "But you have to have a good income to afford to do this."

The person who administered the Pergonal was Arthur Small, first thing in the morning, right in his wife's derriere. He didn't mind. "It was like playing darts," he says. "And I learned I could have been a doctor after all."

"Fortunately," says Karen, "my husband is an aggressive son-of-a-bitch."

A couple on Pergonal is tied to the same rigid sexual schedule as others—relations every other day during a woman's most fertile period. "I went through it all," says Arthur, "but I didn't want it to work. Karen wanted a child. That was the big factor—her positive desire that I could help fulfill."

It was not all tedium. For Pergonal had an effect on Karen that is not mentioned in the laymen's guides. It can be an incredible aphrodisiac. The Smalls' sex life during her months of treatment was not merely adequate—it was glorious.

But even these joys began to pale as passing months turned to passing seasons and still Karen had not conceived. She consulted with another specialist but got no new information. Unknown to her at the time, her original doctor was also consulting others.

Finally Karen decided that July 1979, nearly two years after she started therapy, would be her last try at motherhood.

The Smalls planned a trip for August—deep into the Asian jungles. The reservations were set and the deposits made the night of July Fourth, when Karen and Arthur came home drunk from a party. They were almost too drunk to make love. But they managed. And Karen was again pregnant.

Karen refused to believe her good fortune until the second sonogram, when she saw on the screen the movement of life inside her body.

That life, Christopher Small, is now three.

"We refer to Christopher as a miracle child," says Karen, "for it wasn't as if I wanted a child and then deferred it. I am convinced that if I had tried to get pregnant in any other decade, I would not have been able. But it happened."

ARTHUR SMALL HAS changed his tune about parenthood since the birth of his sandy-haired, brown-eyed boy. His delight in Christopher is so great, that if he had to go through the whole process again, he would do so with more enthusiasm. He may have that chance.

At age 40, Karen is trying to get pregnant again. Last fall she took Clomid until new tests revealed a new problem, diagnosed as either scar tissue or polyps in her uterus. She's taking drugs to eliminate them. If the drugs don't work, she may face surgery.

"Ultimately, I just have a desire to have another child," she says. "It's emotional, not rational. It's a function of the joy we have with Christopher. I love watching an infant grow. I love babies, and he's not a baby anymore." ▬

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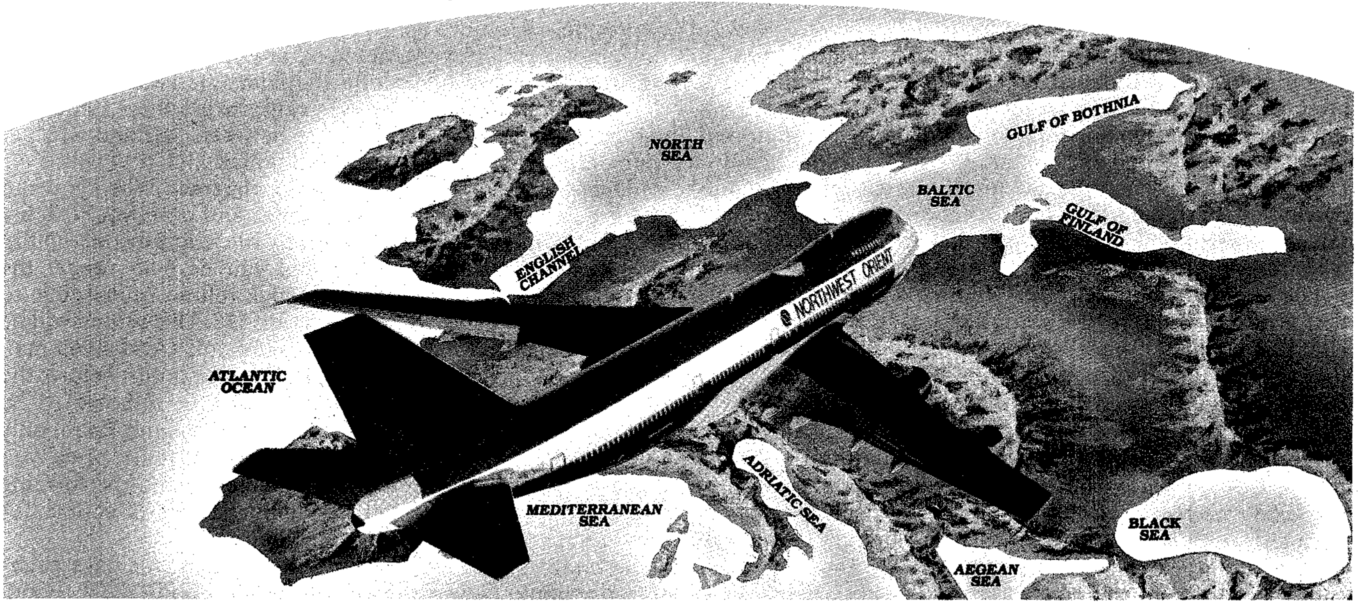

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THE HOT NEW CATERERS

By Barbara Costikyan
With Colette Rossant

MOUCLADE OF MUSSELS AT A DINNER party, raspberry soufflé in the boardroom. Eating *haute* and eating *in* is the new way, and the caterer's behind it all. In the four and a half years since *New York* published "The Catered Affair," Paula Wolfert's guidebook to this city's commendable cooks, scores of new caterers have appeared: Some have worked for other caterers, others just love to cook, and there's a growing group of Asians and Europeans who were skilled chefs in their homeland. Time for an update.

Last summer, we began visiting new caterers—those who weren't in business before January 1978. When we were permitted to attend a party, we took back elevators, stood in steaming kitchens, watched, ate; when we weren't allowed to attend, we observed the preparations from the caterer's commissary. We were looking for good food and sensitive presentation, originality and excitement. We didn't want clichés or crank-'em-out shortcuts in cooking. And so, after six months' evaluation, here they are—our 27 hot new caterers. All have talent, curiosity, skill, and can function like crack troops when they're under fire.

For large parties—up to 500 guests—we recommend the first group of caterers; the second group is free-lance cooks who'll do small dinners for 6 to 20. While we're confident our finalists can handle almost anything, there's little doubt in our minds that they're just not up to parties of 2,000—not yet. For that reason, we've called ten firms named in Paula Wolfert's guidebook as the catering establishment—Donald Bruce White and Glorious Food, for instance. A look at pre-party action in their huge kitchens proves that permanent staffs and experience have given them a team rhythm for large events. So if you're looking for a caterer for a grand event—cocktails for thousands—check the "Updating the Establishment" section (page 57) or call other long-established caterers listed in our earlier guidebook.

Prices, staff: Unless we've noted otherwise, listed prices do not include liquor, setups, waiters, waitresses, or extra chefs and kitchen assistants. Most caterers charge a base fee of $65 per waiter for the first five hours, then $10 or $15 for every hour after that. Chefs are paid between $75 and $100, kitchen assistants about $60. Most caterers who own their own company don't charge for their services if they cook.

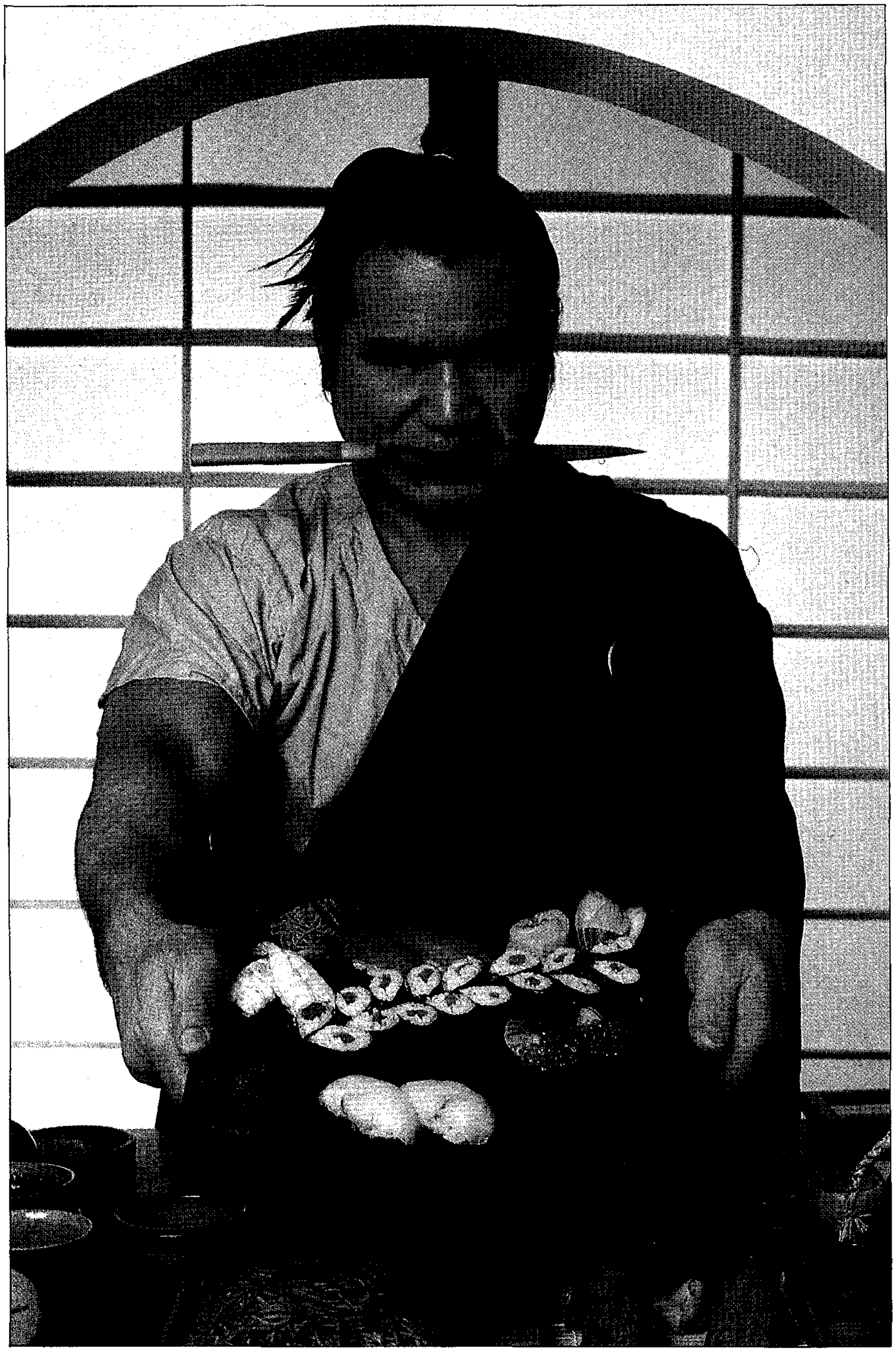
How many staffers will you require? Donald Bruce White estimates that you'll need one waiter for each table of ten at a seated dinner—if the wine is on the table. If the wine is being poured, you'll need one waiter as a wine steward for each table of 10; one bartender should be able to serve 50 guests. At buffets or cocktail parties with passed hors d'oeuvre, you should have one waiter for every 50 people; when there are more than 50 guests, you'll need another chef.

Rentals: Unless we've noted otherwise, listed prices do not include rentals of tablecloths, napkins, glassware, china, or silverware. Most of the caterers can provide these, though—prices for these five items range between $10 and $18 per person; tables and chairs are additional.

Deposits and cancellations of the contract: When you and the caterer agree on the price, terms, and date, you'll sign a contract and pay a deposit—usually one-third or one-half in two or three installments. Should you have to cancel the party, you are entitled to a partial refund, according to Consumer Protection Law Regulation 518. This refund will be forthcoming if the caterer is able to re-book. (And if you mail notification of cancellation at least six months before the party, the law *presumes* he will be able to re-book.) If he cannot resell the date after diligent efforts, he may retain only his *expected profit*—the difference between the price you agreed to pay and the caterer's expected cost of performing the contract. He is entitled to reimbursement, of course, for any actual expenses he's already incurred.

Several well-respected gourmet takeout shops have catering divisions. Now Balducci's, Chelsea Foods, DDL Foodshow, Demarchelier, E.A.T., Neuman & Bogdonoff, the Silver Palate, SoHo Charcuterie, and the 22nd Street Gourmet will send over a staff to prepare and serve specialties from their shops and entrées you dream up yourself.

Photographed by Dan Wynn



Iwatora: *At sushi parties, this sumo wrestler chops fiercely, arranges artfully.*

BIG AFFAIR

YURA'S TOUCH IS SO LIGHT SHE could bake a feather. Her catering menus are ambitious, her food is beautiful, and she's obsessed with perfection. We saw her remove three coulibiacs (poached salmon in a brioche dough) from a portable oven at a reception for 60. At the last minute, she piped melted butter into slits in the pastry. Now, that's bravery under fire!

Yura Mohr began her catering business in 1980. Before that, she was Fred Rothberg's partner (more about him on page 48) in Pâté Vite, a restaurant in Brooklyn Heights. Small world, isn't it? Her assistants, Frank Schickley, the sous-chef, and Christopher Toomey, the food stylist, have been with her four years; the three make a good team. We watched them prep-cook a cold buffet for 75 at their commissary, and later saw the buffet table at the client's home. Yura likes to use rustic-looking baskets lined with fresh leaves, glass, or mirror as trays. Her food has such elegance, such *heart*. There was couscous vinaigrette with minced red peppers, rillettes de Tours, duck salad, rolled stuffed breast of veal, mussels on the half-shell with red-pepper mayonnaise, beef with sauce verte, a delicate scallop seviche on skewers.

Yura's desserts were even better. She never uses crème pâtissière ("It conflicts with the flavor of cooked fruits in pastry"), strives for intensity of tastes. Her almond-lemon tart had a sugary tangle of lemon zest on top; her lemon-curd squares were piercingly tart—a glory. She had made small chocolate cups and filled them with a coffee cream, frozen Grand Marnier soufflés and topped them with candied orange rind. *Whew!* A buffet with an extensive array of desserts costs $35 a person.

Yura's hot-canapé list includes beignets filled with shrimp; one of her cold hors d'oeuvre is skewers of smoked chicken with pickled watermelon rind and fresh cantaloupe.

Yura's, 200 Clinton Street (624-9347), will cater cocktail parties for 40 to 400 ($10 per person and up, setups included), buffets for 30 to 250 ($20 and up), seated dinners for 25 to 150 ($25 and up). Book one week in advance.

* * *

SOME PEOPLE CRAVE SUSHI AND sashimi so much they should have a live-in sushi chef. If you are such a person, you need **Iwatora,** the sumo wrestler. He brings his sushi bar into your home and stands before you in his glorious kimono, his hair in a *chonmage* (topknot), his powerful arms chopping, slapping, slicing. There's tuna, uni (sea urchin), fluke, shrimp, egg, marinated mackerel, abalone, salmon roe, yellowtail, snapper. Sometimes the sushi is decorated with bands of seaweed (nori) and looks like a tiny sandaled foot; sometimes you gulp it down before you know what it looks like. (With sushi, of course, freshness is everything. Iwatora says his fish is totally fresh—he shops for it at the Fulton Market on the day of your party—and we must assume it's all he promises.) On Sundays, when the fish market is closed, Iwatora can handle your cravings. He has yellowtail in his Deepfreeze, and there's always shrimp, inari—deep-fried tofu pockets filled with ginger-sparked rice, superb mouthfuls—and cucumber sushi. Beyond sushi he does negimayaki, scallion in rare sirloin, or shitashi, spinach steamed and served with sesame seeds. And, in summer, soba, the green-tea noodle, served in red lacquer cups.

Sushi parties are often held at cocktail time, and cost $20 per person for 60 people. That includes $175 for the moving of Iwatora's sushi bar to and from your place and two helpers to pass the food. Pretty cheap, and the price is negotiable, depending on the kinds of fish you order.

Iwatora (929-0668) will cater cocktail parties (sushi or otherwise; $12 per person and up) and buffets ($25 and up) for up to 100, seated dinners ($35 and up) for up to 200; a nine-course dinner on lacquer service is $60 and up.

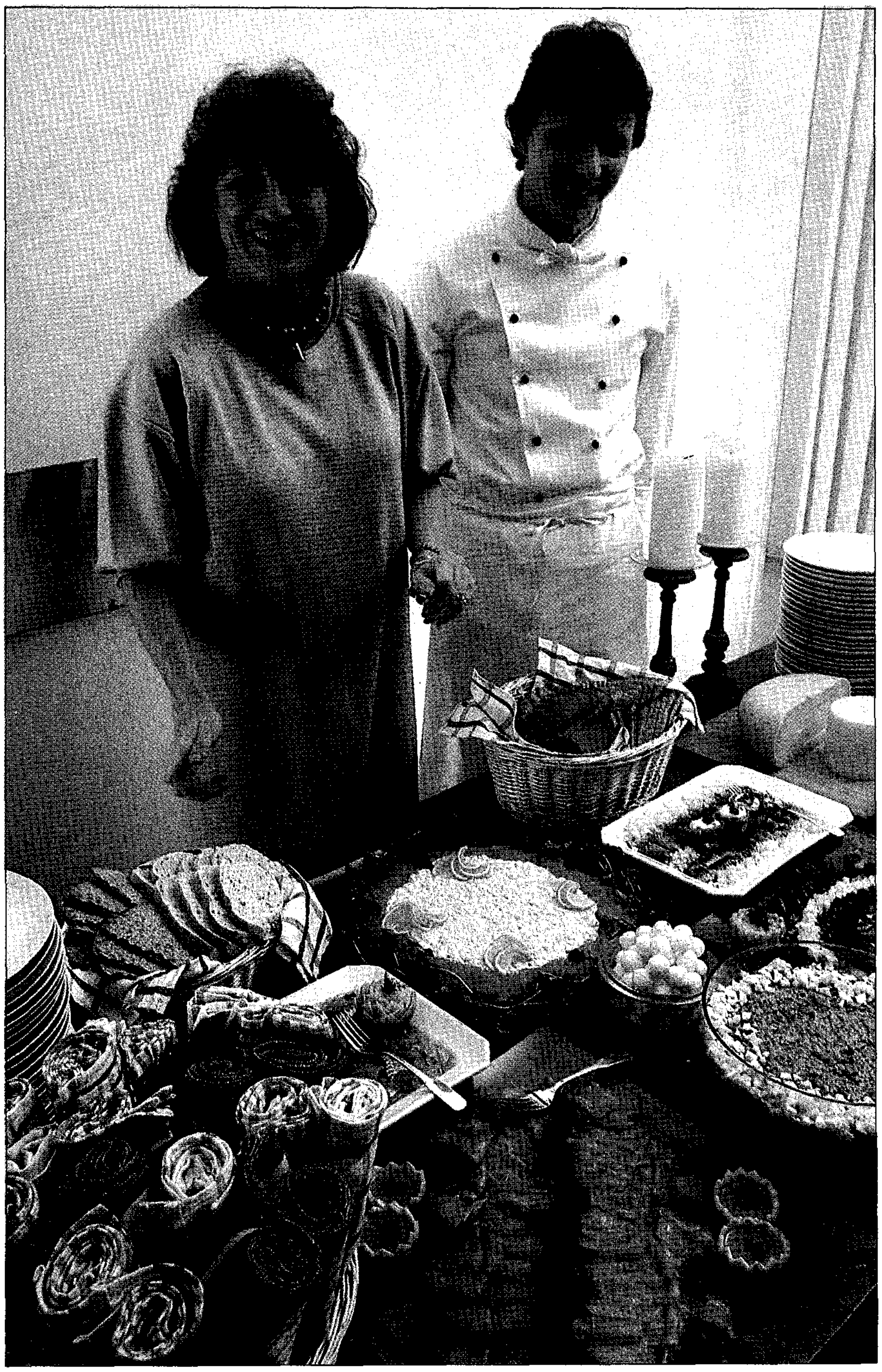
* * *

AT 27, LORA ZARUBIN IS A BIG SUCcess. Back in July of 1979, when she was living in California, *New West* (now *California*) magazine rated her the best caterer in San Francisco. Shortly thereafter, she moved to New York, started **Good Food Catering, Inc.,** and was asked by Henri Bendel to take over its employees' commissary. Now, with a client list that reads like the Gold Coast of Broadway and Hollywood—people who live in big apartments and give lots of parties—she's about to leave Bendel's to devote full time to catering.

At a sit-down dinner for twelve, her first course was individual chèvre soufflés, the main course sliced loin of veal, thick and white—possibly the most butter-soft veal we've ever tasted. There was a risotto (of arborio, the Italian rice, which has a chewier, more definite texture than American rice—it's an assertive personality on the plate) with white truffles and herbs; deep-fried pearl onions and julienned leeks were the vegetables. There was a salad of mâche, radicchio, and Gorgonzola in a walnut-oil dressing, and, for dessert, a chocolate charlotte in a yummy caramel sauce—the kind you try desperately to scrape off the sides of the dish after it cools. (The dinner cost $65 per person.)

Zarubin has an excellent staff and two business partners—Elite models Eric Milan and Joan Severence—who sometimes do the baking. Her hors d'oeuvre include a Cheddar-and-walnut tart and mini-crêpes stuffed with caviar and crème fraîche. Zarubin also does Mexican foods; she described a margarita sorbet that, she claims, "gives a buzz."

Good Food Catering, 355 West 36th Street (695-2966), will cater cocktail parties for 25 to 500 ($10 per person and up), buffets for 30 to 350 ($22 and up), seated dinners for 10 or more ($30 and up). Book one week in advance.



Charlotte's: *Very Swedish, very good, a smorgasbord presided over by Charlotte Bonnier.*

* * *

CHARLOTTE BONNIER AND CHARlotte Tree, the owners of **Charlotte's,** are Swedish, and their chef, Jana Gudmundsson, is a Dane. Although they prepare both French and Scandinavian cuisine, we wanted to sample a good Swedish smorgasbord. At a late-night party, we did just that.

The caterers had furnished white plates and handsome red-and-white plaid linen dish towels that served as napkins. The table, with a bottle of aquavit encased in a block of ice, shone with elegant cheeriness. The display was spectacular, the food not oversalted. The salads, garnished at the host's home, were presented in plain crystal dishes. There was one of tiny shrimp served with löjrom, which is similar to our American golden caviar—a chilled, mildly briny dish. Charlotte's makes a wonderfully rich white bread that's full of caraway seeds, good with everything. A smooth pâté of pheasant had a sheeting of amber jelly on top, and a gravlax was supple and fresh. A coarse yet very light salmon mousse was more interesting than the standard smoothy ones. One stunning dish, called "eye of the sun," consisted of circles of capers and chopped cooked beet, anchovy, onion, herring, and pickle surrounding raw egg yolks; before the dish was served, everything was mixed together the way we mix steak tartare—moist and salty, very refreshing. A casserole called "Jansson's temptation"—hot sliced potatoes in a creamy anchovy-flavored sauce—can be addictive if you like anchovy; when it's downed with cold beer, this dish is memorable. (The charge for this smorgasbord for twenty was $20 per person, including rental of the napkins.)

Charlotte's, 146 Chambers Street

(732-7939), will cater cocktail parties ($5 per person and up) and seated dinners ($15 and up) for 6 to 1,000, buffets ($10 and up) for 8 to 1,000. Book at least two to three days in advance.

* * *

MARTIN JOHNER, CHEF-DIRECTOR of the **Culinary Center of New York,** reminds us of the jolly German chef of turn-of-the-century New York (his late father was chef at the Algonquin in the thirties). Johner Jr. is only a little pudgy, and he's always chuckling—even in those awful moments when there's a party of 215 to cook for and no refrigeration, no stove. There he was at the *Winds of War* premiere at the Lincoln Center Library, where the space is minimal and the cooking facilities nonexistent. Wearing his *toque blanche,* he was standing in a cramped space putting pheasant pâté on toast fingers, and *chuckling.*

Johner and his partner, Gary Goldberg, had designed a workable, interesting menu: a good, sweet beer-basted ham, a side of smoked salmon, a rich chicken-liver mousse, fruits, breads, and cheeses were set out on a large table. Then platters of hors d'oeuvre made ahead at the Culinary Center—shrimp sushi, tartlets filled with a sharp vegetable curry, endive with creamy blue cheese, the pheasant pâté on toast—were passed. (This type of cocktail buffet costs $30 a person.)

The Culinary Center also does more elaborate parties, but cocktail buffets are a specialty. They may feature chefs carving meat for brioche sandwiches or—better still—Johner making tiny crêpes, omelets, or latkes *sur commande.* This sort of show-off stuff is supposed to be passé, but it's fun to watch, good to eat. Johner will also dip fresh strawberries in chocolate before your very eyes.

Culinary Center of New York, 100 Greenwich Avenue (255-4141), will cater cocktail parties ($15 per person and up, setups included), cocktail buffets ($30 and up), and dinner buffets ($35 and up) for 50 to 500, seated dinners ($40 and up) for 12 or more. Book one week in advance. American Express (A.E.), MasterCard, Visa.

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TWO YEARS AGO, SHORTLY AFTER arriving in New York from St. Thomas, where she had her own catering business, Virginia Clayton worked at the Quilted Giraffe for twelve hours, then left for a job as pastry assistant at Dodin-Bouffant. In September 1981 she started **Claytons Catering** with her partner, Maxine Walsky. Although we've seen Clayton do a superb sit-down dinner for twelve that featured a beautiful floating island in crème anglaise with a spun-sugar topping, she prefers large cocktail parties and claims she can maintain her small perfections with as many as 1,000 guests.

We missed a Valentine's Day party she catered at the Red Parrot, where hundreds of tiny red hearts stamped from red pimiento topped a scallop-and-leek tart. But a few days later we caught up with Clayton at a cocktail party for 100 at Belle Epoque, a downtown party space. Her beggar's purses—tiny crêpes filled with caviar and crème fraîche and tied into bundles with scallion green—were fun to eat, although the crêpe batter was a bit too thick. But there was an excellent shrimp tempura—very light and crisp—arranged on a silver tray decorated with seaweed and one purple orchid spray. (Clayton's floral centerpieces for parties are nicely done.) Puff-pastry bouchées and barquettes were filled with cold fish mousse or hot seafood; one of our favorites was topped with a blanched asparagus spear and a chervil sauce. Clayton's pastry straws are particularly good—she arranges them in small piles held together with a curved pastry "tie." (This party cost $20 per person.)

Claytons Catering (570-9544) will cater cocktail parties for 25 to 1,000 ($12 per person and up), buffets for 15 or more ($30 and up), seated dinners for 10 or more ($35 and up). Book 48 hours in advance.

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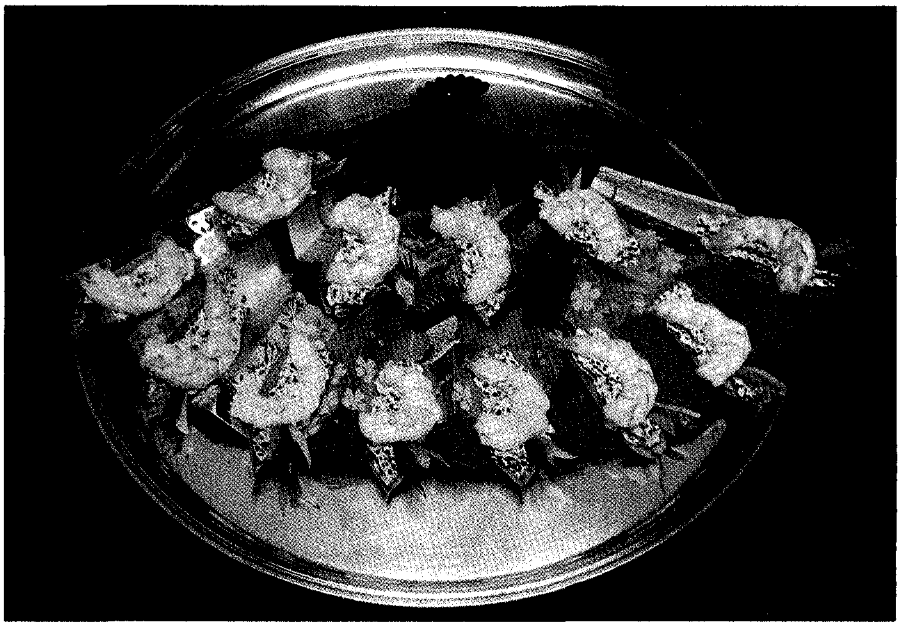
STEPHEN BERNSTEIN, OF **Modern Food,** makes hors d'oeuvre that are splashy and glamorous, even by Hollywood standards. A droll, tongue-in-cheek man (he sings a musical-comedy-type announcement on his answering machine), Bernstein loves to cater fun, lighthearted parties, yet he's got taste and won't overdo a theme. His waiters, who wear Russian-style tunics designed by Parachute, are all top-notch—efficient and smiling.

At a cocktail party for 35 this winter, we saw the most *gorgeous* hors d'oeuvre ever—an edible still life of a snow pea and shrimp made by Nancy Anderson, Bernstein's colleague. She slits the snow pea in half, fills it with a mousse of water chestnut and cream cheese sprinkled with toasted sesame seeds, tops it with brilliant threads of red pepper and carrot and a fat pink shrimp. Several of these structures are then arranged in the folds of a glorious Japanese paper fan, which becomes a tray—not as gimmicky as it sounds, if you consider how ingenious a fan is for wobbly things like endive and snow peas. But is it good, this still life? Yes—it's fresh and crunchy, though the mousse needs a bit more seasoning.

Bernstein and his partner, Daniel Cass, like to do a "passed buffet" party—that's a cocktail bash with finger food satisfying enough to make you forget about dinner. One of Bernstein's best fill-you-up hors d'oeuvre is a plump and rosy tandoori-chicken chunk on a thin skewer. Another is steak tartare on plantain chips; yet another a small tart filled with a spicy, beanless chili (he makes terrific chili, so you might want to serve a pot of it). The only finger food we didn't go for was Bernstein's Chinese dumpling, which seemed a little tough and gimmicky (it had a bleeding beet filling). As the evening winds down, he'll



Modern Food: *A fanful of snow peas with shrimp from the hors d'oeuvre masters.*

offer an assortment of fruit tartlets.

Bernstein also makes marvelously flaky puff pastries filled with salmon mousse. The pastries can be cut in any shape you like. If you're having a fortieth birthday, he'll do the numbers. We've even seen him do the state of Texas in miniature and fill it with jalapeño cream cheese. That night the Panhandle part sort of drooped, but it *is* rather a large state to swallow.

Modern Food, 821 Second Avenue, near 44th (867-6479), will cater cocktail parties for 25 to 500 ($15 per person and up), buffets and seated dinners for 25 to 200 ($40 and up). Book two weeks in advance.

Gay Jordan: *An impeccable touch, an august clientele.*

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RED-HAIRED GAY JORDAN CATERS luncheons, cocktail parties, and dinners for an august clientele—New York's banks. Money people like her style, and why not? She has such solid credentials. Before she started her own catering business, **Gay Jordan, Inc., Bespoke Food,** she worked for five years as a party planner for Donald Bruce White, long acknowledged as Society's caterer. She learned her lessons well. Jordan has White's impeccable touch—her waiters are correct and urbane (none of them has that awful phony cheer), and her cocktail parties are simply elegant (she makes hors d'oeuvre that never seem to drip).

One evening as the sun was sinking in the financial district, we visited a French bank and stood in the kitchen watching Jordan's waiters arrange canapés on silver platters. She had prepared everything in her uptown commissary, but gave the food finishing touches at the site. As the first platters went out to the boardroom, one waiter said, “The croques sold well last night. I wonder what they'll buy tonight?”

That night everyone was bullish on the carolines—miniature franks on pâte à chou buns with a touch of choucroute and a dash of Meaux. *“Ah, les hot dogs américains,”* cried the men from the bourse. There were broiled oysters wrapped in bacon (“angels”), scallops done the same way (“archangels”), dainty triple-decker sandwiches with a surprising sock-it-to-me flavor: They were filled with minced niçoise olives and garlicky charcuterie. We liked the thin-sliced fillet of beef with béarnaise on herbed toast, the round chicken sandwiches rolled in toasted almond, the crisp piroshki. We were bearish on the bland Thai-style shrimp, however, and the dull guacamole, which had too much sour cream and not enough chili pepper. But then, “bespoke” means tailored to the client's taste, so maybe the hot stuff isn't popular downtown. Still, we sampled a properly spicy curry called “coronation chicken.” (This party for 60 cost $12.50 per person.)

Jordan can handle up to 450 for cocktails—she catered for that many at the Met's Temple of Dendur last spring.

Gay Jordan, Inc., Bespoke Food, 311 East 81st Street (794-2248), will cater cocktail parties for 50 to 450 ($12.50 per person and up), buffets for 25 to 200 ($25.50 and up), seated dinners for 15 to 150 ($26.50 and up). Book one week in advance.

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Russell Bennett USED TO BE WITH In Service caterers but now has his own business in the space once occupied by Restaurant Leslie. One caterer who's not afraid of food that's a bit oily, he makes tasty, gutsy hors d'oeuvre. The large cocktail party is his preference. Our favorite Bennett hors d'oeuvre is a tiny stuffed-eggplant slice about the size of a silver dollar and a quarter-inch thick. It's topped with pine nuts and currants, spiced with curry powder and cumin. He also marinates mushroom caps and fills them with Gorgonzola and spinach—now, *that's food!* “Good for the big drinkers,” says Bennett. There's also a roulade of chicken made with spinach, rare fillet of beef on herbed toast, garlicky saucisson in filo pastry.

Russell Bennett Catering, 18 Cornelia Street (989-0358), will cater cocktail parties ($12 per person and up) and buffets ($17 and up) for twenty or more, seated dinners ($20 and up) for fifteen or more. Book two weeks in advance.

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MICHELLE KARMAZIN AND HER husband, Joel Comet, owners of **Karmazin Kosher Caterers,** are strictly kosher (their kitchens, under rabbinic supervision, prepare meat or dairy dishes). We visited them at a synagogue one February Sunday as they were preparing a Seder for 125 to celebrate Tu Bishvat, the festival of trees. Each table was covered in a pale-pink cloth, at each place was a plate filled with fifteen fruits and nuts that grow on trees. Back in the kitchen, Karmazin was putting the finishing touches on a large poached salmon to be served with dill sauce and aioli. The hors d'oeuvre—tuna or egg salad on rye or pumpernickel, red caviar and sour cream on cucumber and matzo rounds—were unimaginative though freshly made. But at table there were crunchy stir-fried Chinese vegetables, a pasta primavera, the tenderest flounder Florentine, the salmon, a salad with dill, an array of fruits and cookies, and a very creamy cheesecake. (The Seder cost $22 per person.)

Since Middle Eastern food translates well into kosher, we asked Karmazin if she ever makes Sephardic food. A few days later she sent us some crisp spanakopita (cheese-and-spinach pie) baked in bite-size triangles, creamy baba ghannouj with tahini and garlic, a rather heavy-handed stuffed eggplant that needed more lemon and parsley, and an

La Fête: *Charles Chevillot presents his appetizers—zingy scallops with red pepper and other sea gifts.*

excellent baklava. She also prepared a spicy Sichuan-style chicken with peanuts that could have been hotter, a tender and moist boned chicken breast in a mushroom-and-white-wine sauce, a crisp tarte Tatin, and chocolate-dipped strawberries.

We liked Karmazin. She's young (34) and enthusiastic, with a boundless curiosity about food. She'd be of particular value to a corporation with employees and clients who observe a kosher diet and are bored with eating baked fish while everyone else is filling up on snappier foods.

Karmazin Kosher Caterers (362-0412) will cater cocktail parties for 50 to 600 ($9.50 per person and up, setups included), buffets and seated dinners for 50 to 350 ($20 and up). Book one week in advance.

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JUST THIS LAST DECEMBER, CHARLES Chevillot, the owner of La Petite Ferme, announced a new catering service, **La Fête.** "La Fête means joy, happiness, celebration," he says. So, in the pursuit of happiness, we went to a party Chevillot was having at his apartment for his brother and sister-in-law. The vividness—and simplicity—of the food impressed us. On the buffet table were a few appetizers, all gems: cold marinated scallops in a puddle of puréed red pepper, very zingy, very tasty; cooled mussels vinaigrette; sweetbreads en brochette. A tray of tiny buckwheat blini topped with sour cream and two domestic caviars was passed. And later on, Chevillot served us mugs of a delicious bourride (a Provençal fish stew) of tilefish, squid, and mussels with a powerful aioli. (A sampling of a cioppino, a similar fish stew, wasn't half as good—it tasted old.) This party, for 125 people, would cost $30 a person.

Chevillot also sent us a plan for a seated garden buffet for 125. For $70 a person the client would have ham, fillet of beef, smoked salmon, salads, cheeses, and desserts. White lacquer chairs, china, glassware, linens, and the help are included in that price as well.

La Fête, 973 Lexington Avenue, near 70th (535-8354), will cater cocktail parties for 50 to 400 ($20 per person and up, setups included), buffets for 30 to 400 ($40 and up), and seated dinners for 30 to 125 ($45 and up). Book one week in advance.

Seasons of My Heart: *Mexican fiestas.*

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WHENEVER SUSAN Trilling, owner-chef of **Seasons of My Heart,** caters a Mexican party, she brings along a *cazuela* (casserole) and *metate* (mortar and pestle), seviche, guacamole, quesadillas, tostadas, cactus, and frijoles refritos (refried beans). She'll even bring a small clay model of a cathedral. When the table's set with her earthy pottery and bright food, everything looks so authentic that you wonder whether she hauled it all up by burro.

We watched Trilling (who's got a Mexican grandmother) cook a Mexican buffet supper for 35. She shared a tiny kitchen with the maid and a bartender who was making frozen margaritas for a crowd. Tough duty, but she improvised beautifully: The back-elevator landing became her workroom, where she carved a boiled chicken to be eaten with black beans and strips of chili pepper and onion. With one foot on the landing and one in the kitchen, she grilled shrimp in an overhead broiler while the beans were warming in the oven, and toasted her quesadillas—tortillas filled with Monterey Jack cheese and strips of jalapeño—on a griddle on the gas flame. A waiter passed the quesadillas, which were so hot and fresh the cheese oozed out. She had made a guacamole with lots of cilantro, and dozens of small tamales, cornhusks filled with a soft mixture of cornmeal and ground beef. (She also makes foot-long tamales.) Trilling gets an "A" for these. Some of her best dishes are sauces: an almond-and-hot-pepper sauce (the almonds are pounded) with a grainy texture and a soft fire; a salsa cruda of coarsely chopped tomato, onion, and chili pepper; and a norteño, a biting dark sauce—all warm the soul and fire the mind. A green sauce was less satisfying—too thin, not enough bouquet. (This buffet cost $25 per person.)

Trilling also does Texas-style barbecue, creole cooking—she'll even smoke a turkey for you.

Seasons of My Heart, 13 Avenue A, near Houston Street (674-2375), will cater

". . .OH, CUISINE: NON-NEUROTIC COUNTRY FARE. . ."

cocktail parties for 25 to 1,500 ($15 per person and up), buffets for 12 to 800 and seated dinners for 12 to 200 ($23 and up). Book two weeks in advance.

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FORMAL AND RESERVED, **Fred Rothberg** is one of the best in the new group of caterers. His food, a sensitive amalgam of French and Chinese, is sometimes sublime (in other words, he knows his onions). And he's a traditionalist who doesn't like gimmicks (in other words, he wouldn't put a fresh flower next to food—although he *would* put a fried zucchini blossom on a Chinese dish). His garniture is classic and edible—clusters and groupings of bright-green snap peas, baby beets, blood oranges, potatoes, some hand-carved into smooth ovals—and he uses black or white platters to dramatize and sharpen his presentation.

You can tell how solid and reliable a caterer is when you meet his assistants—if he has any. Both of Rothberg's chefs, Susan Snyder and John Skelton, have worked for him since 1977, when he owned Pâté Vite. We watched them cater a luncheon for 28 in a brownstone. The host had asked for a simple menu. There was a steaming hot gratin of plump mussels and spinach; a fricassee of chicken with morels; carrot, leek, and turnip julienne; a green salad; a dazzling warm apple charlotte with crusted, candied edges. (The cost: $32 a person.)

A month later we had a memorable tasting at Rothberg's home. Dinner began with an appetizer called Chinese sausage, which looked neither Chinese nor sausagelike. More accurately, it was a cervelat des fruits de mer—a seafood sausage—with water chestnuts and Chinese mushrooms added to the shrimp forcemeat, formed in caul fat, dipped in batter, and deep-fried. The crisped puffy edges and satiny mousseline inside provided a fine play of textures. (Rothberg studied Chinese cooking with the late Virginia Lee.) The sausage was served sliced on a bed of steamed spinach and garnished with a fried zucchini blossom—the ultimate in crunchiness. Then rare rack of lamb with parsley, bread crumbs, rosemary, and garlic, and potatoes dauphinoise in a copper pan. Those dauphinoise potatoes—really just shavings in cream—were extraordinary, and a good example of Rothberg's elegantly simple style. For dessert, there was champagne, and a tart of orange slices cooked in Grand Marnier syrup—just vaguely candied. A satisfying meal, a classy meal. (This tasting, for twelve: $40 a person.) For cocktails, Rothberg does sliced fillets of beef and pork, an oyster bar, miniature pork pâtés en croûte (caillettes), sausage en croûte, sauté of shrimp with dill.

Fred Rothberg Catering (852-3673) will cater cocktail parties for 25 to 1,000 ($7.50 per person and up), buffets for 25 to 300 ($25 and up), seated dinners for 12 to several hundred ($35 and up); $90 per headwaiter (for five hours; $15 for each additional hour). Book two to three days in advance.

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YOU MIGHT CALL **Oh, Cuisine's** food non-neurotic and old-fashioned, elegant but homey. There are lots of chutneys and homemade pickles that Diane Straus Tucker, the owner, has put up. She specializes in cocktail buffets for 50 people or more, with a combination of passed hors d'oeuvre and a buffet table where meats are carved *sur commande* and guests make their own sandwiches.

We sampled Tucker's hors d'oeuvre in her Bedford kitchen. (She has clients in New York and Westchester and makes regular trips into the city.) There was watermelon rind (her own, and very freshly sweet) wrapped in bacon and broiled; gougère (Gruyère puffs); excellent, stout-tasting miniature spinach-and-cheese timbales; even peanut butter and crumbled bacon on toast rounds, if you like, or watercress and cream cheese on pumpernickel. All these mouthfuls have a fresh, almost innocent taste, all are wonderfully seasoned—there's not a blah in the bunch.

On the buffet table you'd find a smoked turkey (which Tucker had smoked herself), a baked candied ham to eat with some of her peach preserves or mustard pickles, and a mousse of smoked salmon served with a sour-cream-and-dill sauce. Her breads are exceptional: A moist zucchini loaf, full of small chunks of the squash, is about the best we've ever had. (This cocktail buffet, for 50, would cost $30 a person.)

Tucker also caters small seated dinner parties, which can begin with an excellent minted pea-and-spinach soup (the vegetables are from her garden) that's as robust and good cold as it is hot.

Oh, Cuisine, P.O. Box 667, Bedford, New York (914-234-6754), will cater cocktail parties ($10 per person and up) and buffets ($30 and up) for 20 to 400 and seated dinners ($35 and up) for 10 to 200. Book one month in advance.

Fred Rothberg: *Elegant presentations of French and Chinese cooking, sensitively combined.*

Furniture from Frederick P. Victoria and Son, Inc.

THE SMALL AFFAIR

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Portrait of the artists: *Talented independents who will cater to your smaller whims.*

WHETHER YOU WANT A HEARTY peasant meal or a classic French dinner, **Michele Urvater** will do either royally. The late food writer Clementine Paddleford once called a muffin "tailored," and now we know what she meant. Urvater's cooking is understated and spare.

The first time we tasted her food, it was at a classic dinner for eight in a small, Lalique-filled apartment with candlelight and champagne and lots of tissue paper flying as gifts were opened. (We never did find out what the celebration was about.) To start, there were individual cassoulets with four kinds of wild mushroom. Then individual vegetable timbales topped with a mosaic of carrot and sauced with a demi-glace of leek—hearty food for a January night. Next, scallops in an ocher-colored sea-urchin butter with a light-green julienne of cucumber—a delicate dish shot with lemon. And Urvater's crusty whole-wheat baguette, thick and slightly mealy. Her dessert was impressive: steaming individual bittersweet-chocolate soufflés, impeccably timed, with praliné whipped cream and buttery pecan cookies called sablés. (This dinner cost $16 per person.)

We also sampled a galantine of chicken—its flavor earthy and full, the flesh juicy and plump, its filling of spinach and minced livers loosely packed. Other summer dishes include a loin of pork filled with pistachio nuts and served with a mild chili-ancho sauce, and a mouclade of mussels, cold cream-of-mussel soup.

One of the best private chefs we know of—a name in the food world—Urvater worked as chef for Gilbert Kaplan at *Institutional Investor* for three years before retiring to teaching, writing, motherhood, and catering.

Michele Urvater (873-0520) will cater seated dinners for four to sixteen people for $25 an hour (eight-hour minimum), plus the cost of the food. Book two to three weeks in advance.

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BORN IN HONG KONG OF PORTUGUESE and Chinese parents, Rosa Ross has lived and cooked in Europe and South America. Now settled in New York, she owns **Wok on Wheels**, a cooking school and catering service. She can cook a fine Chinese dinner, but we were seduced by her intricate Southeast Asian curries, which perfume the kitchen with the aromas of cloves and cinnamon.

One Saturday night she prepared an eight-course Chinese banquet for us. Her dumplings were fat and puffy, her five-spice duck was delicate and moist. When she brought in the curry of chicken we took one bite and shouted, "Hotter, please!" The next week Ross sent over a tiffin carrier (that's the stacked Chinese lunch box) full of her hot curries. Complicated and fiery, each had its own bouquet. A Ceylonese fish curry (gulai ikan) made with lightly poached salmon fillets and bits of red and green chili peppers was sumptuously tender. A Sumatran curry of lamb (gulai kambing) tasted slightly fruited at first, but wait: down the hatch, feel that fire! A Malaysian shrimp curry (gulai udang) had an intricate, nutty bite. To go with the curries, beautiful sambals: ginger, shredded coconut, and peanuts, damp and cool; crisp and crunchy bits of pork; and a heated dish of minced shrimp and onion. Cucumber salad and cold beer cool you off. For dessert, a custard called babinga de leite, thick and creamy, nice and chilly after the dulcet inferno of dinner, and Ross's sweet, grainy almond cookies. (An eight-course Southeast Asian dinner—Chinese dumplings, a clear soup, two curries, sambals, cucumber salad, and dessert—costs $35 a person; add $5 a person for a third curry or the five-spice duck—both are recommended.)

Wok on Wheels, 306 East 15th Street (777-3420), will cater cocktail parties for

“. . .LOIN OF VENISON WITH A WILD-BERRY SAUCE. . .”

15 to 100 ($15 per person and up) and buffets for 15 to 200 and seated dinners for 6 to 20 ($35 and up). Book two to three weeks in advance.

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Shirley King CALLS HER COOKING “Belle Epoque and *cuisine bourgeoise.*” She recently published a book about the food of that era, *Dining With Marcel Proust,* and her food is like her book: graceful and hearty, stylish and savory. King, who is English, headed up the kitchen last summer at the House on Toilsome, an East Hampton restaurant, and has cooked for Star Spangled Food.

Much of King’s cooking is Provençal in feeling. We saw her prepare a memorable lunch: a handsome antipasto of prosciuttino and melon; homemade fettuccine sauced with chopped tomato, niçoise olives, capers, and threads of lemon and orange rind; a brilliant bourride of squid, clams, cod, shrimp, mussels (she had rubbed the croutons with garlic) with aioli; and an orange tart on crisp pâte sucrée. (For eight this lunch would cost $32 a person.)

We’ve also tasted King’s mustard tart, a puff-pastry shell with a slathering of Dijon mustard on it, tomato slices and heaps of grated Gruyère on top; and a smoked-haddock soufflé that was delicate and foamy. Her large repertoire includes a fine pissaladière (the Provençal pizza with niçoise olives and anchovies), soupe de poissons, dessert tarts. Don’t be surprised if you hear King muttering to herself in your kitchen: “Oh God, did those tomatoes ripen? Oh God, those American tomatoes!”

Shirley King, 281 Mott Street (431-3467), will cater cocktail parties for 15 to 150 ($5 per person and up), buffets for 12 to 100 ($20 and up), seated dinners for 8 to 50 ($25 and up). Book one week in advance.

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TINY, DYNAMIC, AND PRETTY, Zarela Martinez, of **Zarela Catering,** specializes in Mexico’s regional food—a fiery yet mellow amalgam from Puebla, Jalisco, Veracruz (she was born in Sonora)—and she caters a fill-your-own-taco party (her name for it) that’s not your ordinary enchilada evening. At two of these, we ate oysters chipotle (baked oysters on the half-shell with melted cheese and a strip of smoked chili pepper), sopa calabacita (a creamy squash-and-corn soup fired with chili), and all the fillers you’d want to tuck into her homemade tacos and tortillas (they have the faint charcoal flavor of food cooked over a mesquite fire): carnitas, tiny cubes of crackly pork; ropa vieja, supple shreds of flank steak; huitlacoche, the soft brown mushroom that grows on corn ears; crisp, gently sautéed squash blossoms; *picante* camarones (tiny shrimp); and cilantro-studded guacamole.

At other events, Martinez does classical Mexican cuisine: red snapper stuffed with avocado leaves and shrimp, or the dish from the state of Oaxaca called “tablecloth stainer”—chicken baked with fruits and spices. Her catering service will begin on April 15.

Zarela Catering (355-2025) will cater cocktail parties ($50 per person and up) and buffets and seated dinners ($55 and up) for 6 to 30. Book two weeks in advance.

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Dominique Chanin, SLENDER AND lovely in her black skirt, white apron, and black stockings (the French *maman*), with a Modigliani face, was brought up in France and has lived in Rio. You could kill for her ravioli: *petits* and elegant, filled with spinach, dressed in a lemony beurre blanc, dotted with American golden caviar—each is a velvet mouthful. Another dish on the same principle: scallops briefly steamed, dressed with the lemony beurre blanc, sprinkled with the golden caviar, and wreathed in blanched haricots verts.

We saw Chanin cater a seated dinner for ten. With cocktails she offered the lightest, foamiest salmon mousse. Those scallops were the first course, followed by an entrée of capon in a velouté sauce (the sauce was leavened with a dash of tangerine juice, brightened with shiitake mushrooms) surrounded by wild rice mixed with kasha. She handles kasha well. “I am a peasant,” she says, “part Hungarian, part French.” So that’s it. The dessert was a sorbet of litchi, and rich almond-and-butter cookies. (This dinner cost $50 a person.)

Dominique Chanin, 201 West 77th Street (580-3183), will cater cocktail parties for 12 to 35 ($12 per person and up), buffets for 15 to 50 ($12 and up), seated dinners for 6 to 15 ($35 and up). Book ten days in advance.

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TALL, DARK, AND HANDSOME, David Glass is the Connecticut man who makes those chocolate-mousse cakes sold at Star Spangled Food and Zabar’s. Now he’s started catering small dinners—his company’s called **Haute Cuisine Catering**—and for you, he’ll travel.

Glass has very definite ideas about his dinners. He won’t do a bouillabaisse or a choucroute, for instance, but he will do small portions of more elegant foods served in carefully orchestrated procession. We watched him cook a dinner for twelve. With cocktails there was a puff pastry filled with chicken liver and juniper berries—very rich. Some mussels on the half-shell with saffron mayonnaise were pleasant but not outstanding. His smoked-eel butter didn’t grab us, nor did a lobster sashimi (which by definition has a creepy texture). But shiitake mushrooms seared over the gas flame (Glass had seared them one by one) were extraordinary, with a wondrous smoky taste. At table, each person was served one warmed oyster alongside a julienne of leek. Then an entrée of quick-sautéed sliced fillet of beef with a dark-red Bordelaise sauce, and quick-sautéed sliced pear and fresh spinach—sweet, earthy, a *sensation.* After that, a lush sorbet of cranshaw melon to rinse the palate. (Glass loves melon ripe almost, but not quite, to the point of rot.) The dessert was his signature, a tasting of cakes he’s experimenting with (this part’s fun). You get a grand plate filled with dabs and slivers and hillocks of coffee-chocolate-mousse cake, bittersweet-chocolate-mousse cake, purées of kiwi and raspberry, plus crisp palmiers and hand-dipped praline chocolates. This sort of tasting, which can last till midnight, costs $75 per person.

Haute Cuisine Catering, 280 Sargeant Street, Hartford, Connecticut (203-525-0345), will cater seated dinners for 12 to 24 ($55 per person and up). Book two to three months in advance.

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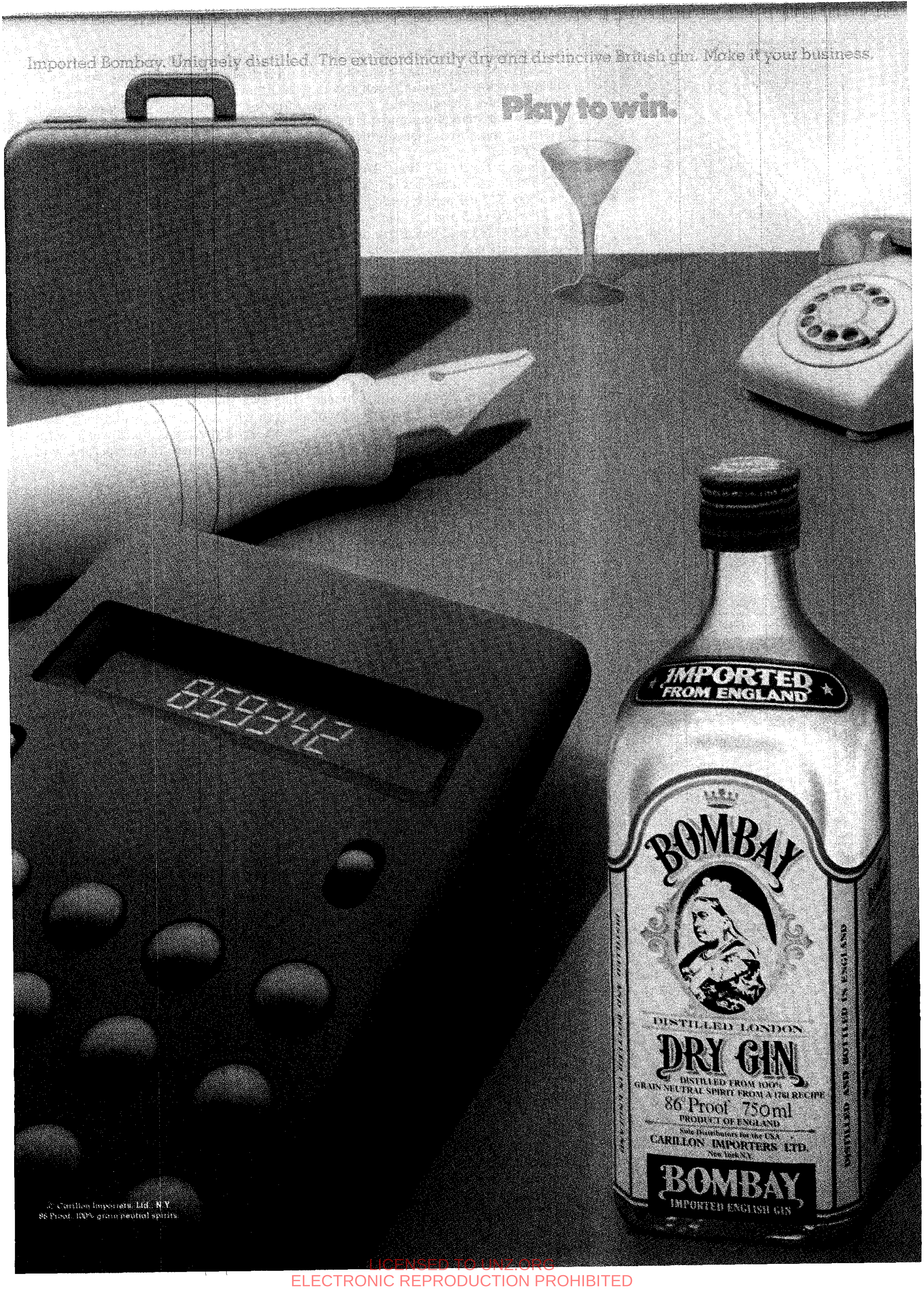
CATALONIA IS THE REGION NEAR Barcelona where almonds and lemons grow, and you’ll find these flavors in Montse Guillen’s Catalonian cuisine. Her company is called **Fabulous Food.** A dinner one evening began with tapas, the traditional Spanish assorted appetizers: a mild, cool potato omelet, some chorizo (sausage), tiny shrimp in garlic and oil, calamari in vinaigrette, prosciutto. There were several sauces, all to be used whenever we felt like it—an aioli that was strongly garlicked, an apple-flavored sauce, one of almonds we had heard being pounded in the kitchen earlier—each person used a thick slice of bread spread with olive oil and topped with sliced tomato as a push mop. Then tiny broiled lamb chops, followed by a stew of lobster and chicken (called “sea and mountains”), rich with almond. Guillen’s custard dessert, at once rich and creamy, coarse and peasanty, is a dazzler. Don’t panic if there’s dense smoke in the kitchen as she finishes it—just turn on the fan, open the window. What all the excitement’s about is the caramelizing of the sugar on top of each ramekin. She does it with an electric rod



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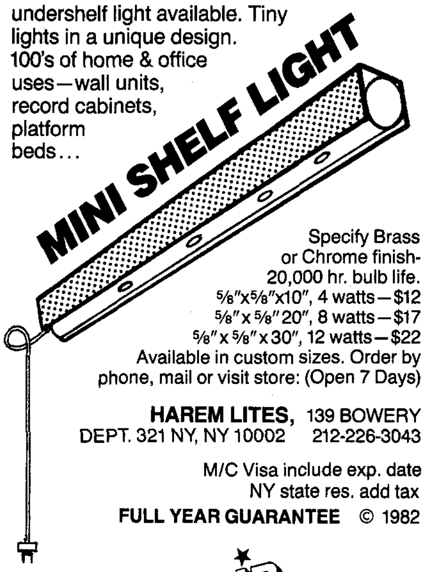

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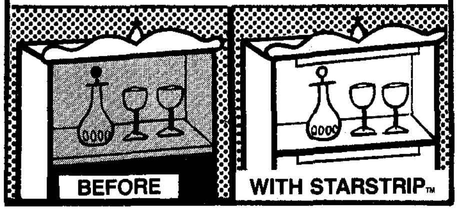

that instantly cooks the sugar to a slick, hard brittle, sealing the custard. You thwack the top with your spoon and the custard comes charging out. A marvelous show, a marvelous end to a lusty meal. (For ten, this dinner would cost $45 per person.)

Fabulous Food, 143 West 94th Street (673-5327), will cater cocktail parties for 25 to 500 ($12 per person and up), buffets for 30 to 200 ($15 and up), seated dinners for 8 to 50 ($45 and up). Book at least a week in advance.

* * *

YOU CAN ARGUE THAT THE BEST Chinese restaurants deliver, but there's nothing like getting some of those old favorites—the egg rolls, the boiled dumplings, the duck—right off the wok (or steamer). And those new flavors too: for instance, the Chinese country cooking that is the specialty of **Auntie Yuan,** a new Chinese restaurant that opens April 1 (its catering service begins May 1).

Auntie Yuan is one of the chefs who'll cook at your place, but there's Mrs. Fan as well; both women are Taiwanese. It's an ambitious plan: You telephone Ed Schoenfeld (remember him? He's the bearded non-Chinese maître d' you knew at Shun Lee over on East 55th Street; now he's managing Auntie Yuan) and work out a dinner plan. You set the date, and Auntie Yuan or Mrs. Fan arrives, accompanied by an English-speaking person from the restaurant who acts as interpreter, gets her going on the cooking, then departs.

Here's a typical Auntie Yuan Chinese feast: a cold salad of carrot, bean curd, string beans, and lily buds in a light dressing to begin, followed by boiled dumplings and fried spring rolls. Then shark's fin soup and small Chinese eggplants with a hefty, nutty, grandly garlicked sauce. Next, crisp, whole eight-spice duck stuffed with Chinese sweet rice and other ingredients—ginkgo nuts, ham, mushrooms; it's fried in a wok on your stove. Then a truly fabulous dish, pork belly with cabbage—baby-tender smoked pork. Next, a whole fried carp in black-bean sauce, with crusty black ridges you pick at after the polite chopsticking is done. Finally, a noodle dish, and fresh fruits for dessert.

Auntie Yuan, 1191A First Avenue, near 64th (744-4040), will cater cocktail parties ($20 per person and up) and buffets and seated dinners ($35 and up) for 10 to 125. Prices include one server and the interpreter. Book two weeks in advance. A.E.

* * *

IN YOUR CLOSET-SIZE APARTMENT kitchen, **Rene Lachicotte** is a knockout in a slinky dress, full Yves Saint Laurent makeup, long hair the color of banana fritters. That venison roast she's cooking is from a buck she shot down at Singleton Plantation, in St. Matthews, South Carolina. She hunts four or five times a year: doves, quail, ducks, geese, deer. You fancy wild boar? Fly her to the Yucatán.

Venison is the best-tasting of Lachicotte's game, we think (wild duck has an unpleasant aroma as it cooks). Her loin of venison is wonderful, best when eaten blue-rare. It tastes pure and innocent (which, after all, it *was* before she bagged it). Lachicotte figures one loin for every six people—if she has it, that is. (If you want the loin, order it ahead so she'll put it aside after her next trip.) If not, have her do a haunch—if you've got a rotisserie, that's ideal for it.

We watched her cater a seated dinner for twenty. With cocktails there was a mousse of dove and quail en gelée and her own pickled shrimp. At table, she began with a creamy, garden-fresh-beet soup. With the meat, there was a wildberry sauce, a purée of turnips, and wild rice with pine nuts and currants. Then a green salad, goat cheeses from E.A.T., and, for dessert, crème caramel, chocolate walnut torte, poached clementines, and pumpkin cake. (This game dinner was $70 a person.) For such a meal, you need a long table, candles, red wine, and all the family silver.

Rene Lachicotte (874-2369) will cater cocktail parties for 20 to 400 ($10 per person and up), buffets for 20 to 100 ($15 and up), seated dinners for 4 to 30 ($20 and up). Book six weeks in advance.

* * *

TULA MALMI AND LEENA FRAYER, the two Finnish women who own the Cloudberry, are phenomenal cooks. Ever had reindeer meat with scrambled eggs? It's one helluva combination. Reindeer tastes like carpaccio, beef jerky, and pastrami all in one. That is, it's smoked, a little deli-like, and a rich ruby red. Cloudberry makes beautiful open-faced pumpernickel sandwiches, such as gravlax and one prune half on pale-green, leafy lettuce—a very bosky taste. The bread is dense, thick, moist, with none of the bitterness of packaged pumpernickel. Ask Malmi and Frayer to prepare a smoked ham, then eat it thin-sliced with this bread. Try lingonberries with the ham instead of cranberries. Their Russian salad of beet, potato, herring, and pickle is colorful and only lightly salted—the fresh beet makes it sparkle. Their smoked-fish flan is a rich, firm custard that's fine with cold beer. The Karelian pirog looks like a baked potato with a bright-yellow filling, but it's actually a shell of rye flour stuffed with hard-cooked egg yolk mixed with sweet butter—a cholesterol kick. And for dessert, make sure you're served cloudberries. They're tart and breezy—eat them with crème fraîche in place of the Finnish dessert cheese (which is like farmer cheese). A buffet supper like this for 22—add on a side of gravlax and some herring—costs $35 a person.

The Cloudberry (532-4515) will cater cocktail parties for 12 to 150 ($10 per person and up) and buffets for 50 to 150 and seated dinners for 12 to 24 ($35 and up). Book two weeks ahead for dinners or cocktails, three to four weeks for buffets.

* * *

IF YOU LIKE THE IDEA OF HAVING your dinner cooked by a gentleman and a scholar, then **Stephen Eddy**'s your man. At 34, he holds a degree in Greek and Latin from Columbia, and he cooks with an academic passion—concentrating now on the country foods of eighteenth- and nineteenth-century France and America. He has strong opinions about food: He hates crudités, for example, doesn't approve of chocolate truffles. Eddy also makes his own chèvre on his small upstate farm.

We watched him cater a seated dinner for twelve. With drinks he served raw oysters on the half-shell and plates of fresh buffalo-milk mozzarella drizzled with olive oil. The main course was a cassoulet of Toulouse cooked in a heavy copper pot. Made with white beans, lamb, garlic sausage, and preserved goose (confit; Eddy had made it and the sausage at his country place), it's the midwinter country dish of France. The cassoulet was slightly underseasoned, but clear golden goose fat spooned over it made all the difference, giving it a certain opulence. For dessert, Eddy made a sour-prune tart with a thin crust and hefty, chewy prune slices—another recipe from the Toulouse region. (This dinner cost $50 per person.)

We have also sampled Eddy's excellent oyster-and-fresh-artichoke ragout: a rich, thick, creamy blend of artichoke and oyster liquors, as good cold as warm. And floating in it, a sprig of fresh thyme from his farm.

Stephen Eddy (666-3928) will cater buffets for 20 to 50 ($20 per person and up) and seated dinners for 2 to 18 ($200 minimum fee, plus the cost of the food). Book one week in advance.

* * *

BARBARA GORIN BELIEVES IN COMbining the strengths of Japanese and Italian cuisine. Many of her appetizers are Japanese—often slick and shining logs of seaweed-rolled sushi arranged on her own lacquer platters. Her main courses are more complicated.

One night we watched Gorin cook a dinner for ten and saw how her formula works. After the hors d'oeuvre, dinner began with a boudin blanc de mer (seafood sausage), a sensuous, lush-tasting shrimp-and-scallop forcemeat, sliced to fan out on the plate in a puddle of fresh-tomato sauce. The entrée was a

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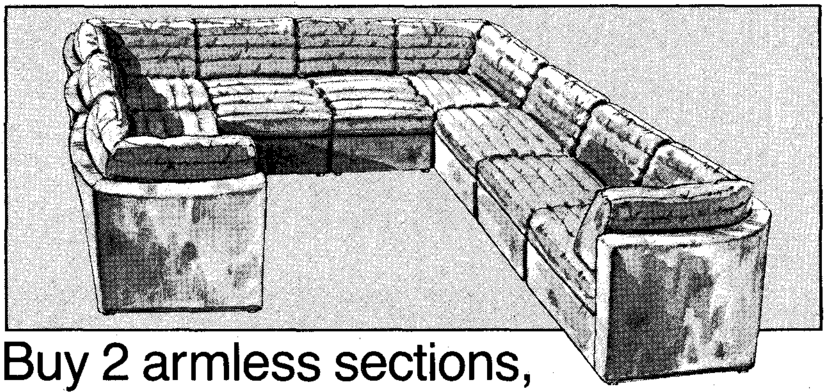

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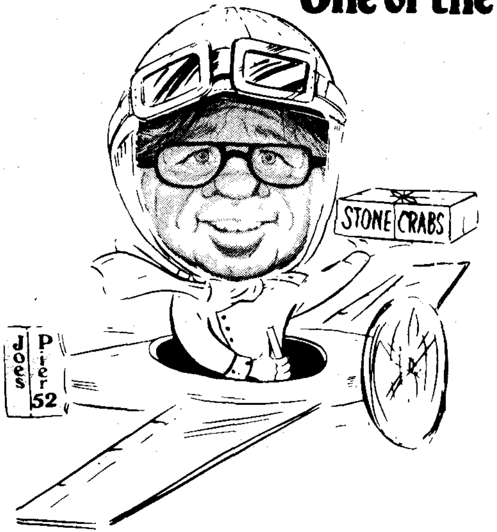

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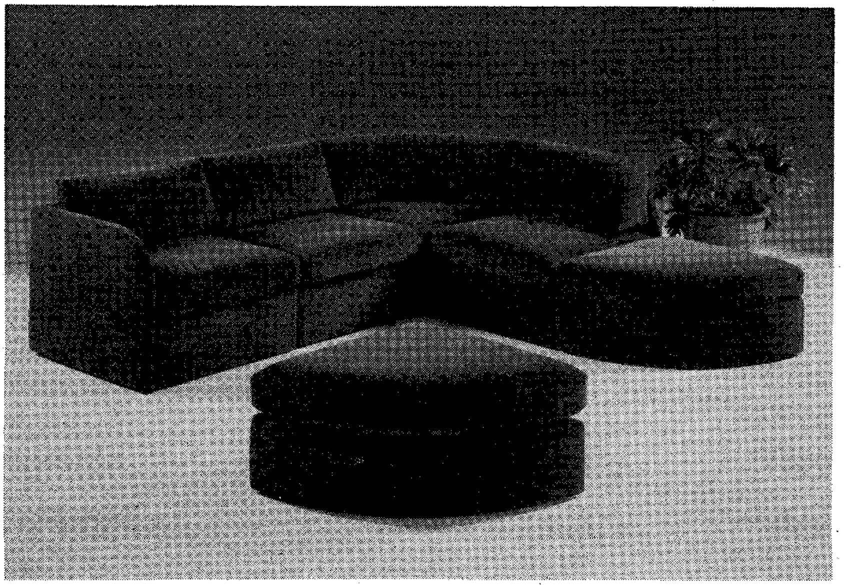

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magnificent bollito misto—Italian-style boiled meats, similar to a pot-au-feu. Fresh calf's tongue, veal, chicken, beef, and sausage simmered on the stove in a large pot of rich broth until Gorin dished them out in the kitchen. Guests received discrete slices of each meat, with baby beets, Swiss chard, leek, and a blob of bright-green salsa verde. The slow simmering had melded the flavors of the meats into a mellow richness. Then there was a bright salad of radicchio and endive with snipped chives, served with warm caprino cheese and bread, and a dessert of pears poached in wine—some in red, some in white—on raspberry purée, and rich, black-souled espresso brownies. (This dinner cost $60 a person.)

Barbara Gorin (734-5497) will cater cocktail parties for up to 300, buffets for up to 100, seated dinners for up to 60. She charges $20 an hour for shopping and preparation, $30 an hour for her work at your home, plus the cost of the food.

* * *

TRAM NGUYEN, A FRAGILE-LOOKING Vietnamese woman, once had a cooking school in Saigon. Now she owns **Délices de Saigon**, a modest Brooklyn Heights restaurant and catering service. Plan a dim sum brunch or a dumpling dinner so that her sensational Vietnamese appetizers—those fried and steamed dumplings—can leap hot from the wok right into your mouth. She'll bring a bamboo steamer, some baskets. You provide the chopsticks, the white wine or beer, and the appetite.

Nguyen's fried imperial roll is the star: The size of your pinkie, with a wrapper that's much thinner than an egg- or spring-roll wrapper, it's pure crunch. The filling of pork and spices is mellow and garlicky, but be prepared for a soft afterflash of hot pepper. Her steamed dumplings are like white bread surrounding nuggets of spicy pork; a triangle-shaped fried dumpling is similar to the imperial roll with a milder filling. Galantine of chicken, lush and soft-textured, is bland in comparison with the imperial rolls. Nguyen brings in little skewers of beef, pork, and chicken (cha-nuong) on a flat basket, and you help yourself; they're served with rice and a vegetable julienne. (A dumpling party for eight costs $15 a person.)

Until last year, Nguyen was baker and cake decorator for the 400 Bake Shop, near Sutton Place (it closed last June). Though we've not sampled her cakes, her picture book illustrates her talent for rosebuds and curlicues.

Délices de Saigon, 74 Hoyt Street, Brooklyn (852-0139), will cater cocktail parties ($10 per person and up) for 4 to 100 and buffets ($15 and up) and seated dinners ($17 and up) for 8 to 100, plus $100 for Tram Nguyen's work. Book one week in advance.

UPDATING THE ESTABLISHMENT

* * *

Back in 1978, Paula Wolfert listed these firms—"some highly fashionable, others old-line and dowdy"—as the catering establishment. Here's what the establishment party givers are cooking and charging these days:

* * *

Glorious Food's work board is full of the city's most worthwhile names. Ms. Wolfert's guidebook considered the firm to be vying with Donald Bruce White "for first place in the estimation of fashionable and prominent hostesses in New York," and it is still doing so, running parties for prominent hostesses and such institutions as the Morgan Library, the Guggenheim Museum, and the National Academy of Design. "Our party style is simple, contemporary, formal—but not so formal that it's frightening," says co-partner Sean Driscoll. We observed preparations for a cocktail buffet for 1,000 at the Metropolitan Museum of Art, sampling a nice gooey tartlet filled with dried tomato and cheese, a very impeccable, non-dripping miniature crêpe filled with seafood, and artichoke hearts topped with ground pork and ricotta. The artichoke had a surprisingly good taste for a canned heart (canned for reasons of budget only, Driscoll assured us). Some of the newer dishes: venison, bollito misto (mixed boiled meats), a three-flavor angel-hair pasta with seafood. But the lavish charlotte russe served at last fall's Met costume ball is fast becoming the most popular dessert.

Glorious Food, Inc., 172 East 75th Street (628-2320), will cater cocktail parties for 35 or more ($10 and up) and buffets for 20 or more and seated dinners for 16 or more ($45 and up). Booking requirements vary.

* * *

Donald Bruce White's loyal clients love using his Coalport dinner plates; their Park Avenue drawing rooms are grand enough to accommodate his sterling-silver rolling carving board with its huge dome-shaped top. White's soirées—deb parties, benefits, late suppers—have a comfortable gentility, an old-money propriety, an enormous sense of style. What would he serve for a buffet supper? Lump crabmeat made with a fine julienne of orange, served with Smithfield ham and corn sticks, spinach in Madeira, and crunchy coleslaw. No hors d'oeuvre with this supper. For dessert, an orange soufflé and tuiles, the crispy curved almond cookies. This supper would cost $40 per person. For a first course at a seated dinner, he suggests small mousselines of smoked salmon and heavy cream formed into tiny eggs and arranged around slices of brioche, garnished with caviar.

Donald Bruce White, 159 East 64th Street (988-8410), will cater cocktail parties ($17 and up per person, setups included) for 30 or more and buffets ($25 and up) and seated dinners ($35 and up) for 25 or more. Booking requirements vary.

* * *

Clients engage **Cleo's La Cuisine** because they want the great old favorites: corn pudding, potato fritters topped with applesauce, sour-cream dips, vegetable tempuras, and the full Viennese sweet table with a zillion desserts (the most adored, a hot chocolate soufflé with a vanilla-ice-cream sauce). And lemon chicken, of course, and cold salmon, and veal piccata, and striped bass, and shell steak. "No matter what they order," says Cleo Johns, who's been catering for 30 years, "they always want steak." Ms. Johns is versatile: She's done breakfast in bed for two, a store opening for 5,000, and Governor Brendan Byrne's inaugural ball: cocktails and dinner for 1,000, with twelve buffet stations and carved-ice figures.

Cleo's La Cuisine, 1607 Springfield Avenue, Maplewood, New Jersey (201-761-4630), will cater cocktail parties and seated dinners for 50 or more, buffets for 25 or more. Prices on request. Book two to three months in advance.

* * *

If you ask **Mme. Germaine** Chandelier and her husband, Marcel, what their new creations are, Marcel laughs and says, "I am sticking with Escoffier. He's a good guy." And Mme. Germaine says, "Some of the new things are just plain nonsense." The Chandeliers have been catering for the socially prominent for 25 years; now they're running parties and wedding receptions for not only their long-standing clients but their clients' children. The cooking is proudly, classically French, with garnishes of beautiful fresh vegetables. Nevertheless, there *are* some new creations: breast of duck with blueberries, roast loin of veal with pistachios and truffles, caille en robe de chambre—a baked potato with a tiny boned roast quail sitting in it. Mme. Germaine is still reluctant to quote her prices publicly, but we find they are in line with those of the other top caterers. We saw several hundred canapés about to go out for a cocktail party, each canapé arranged according to color. "It's finer, easier on the eye, much more elegant," Mme. Germaine told us.

Mme. Germaine, 38-09 33rd Street, Long Island City (392-7284), can handle anything, from a dinner party for 16 to an occasion for 1,000 or more. Prices on request. Booking requirements vary.

* * *

Robert Day-Dean's, the well-known firm catering society and corporate parties, recently merged with Restaurant Associates Industries, Inc., the food corporation that operates the Tower Suite and other restaurants around town. Day-Dean's brought its Pocantico Hills clientele to the union; R.A. brought clients demanding parties held in theater lobbies, offices, department stores, even subway stations and piers. Says R.A. executive vice-president Ken Gordon, "We just took the old-line establishment image of Day-Dean's and zipped up the food." We

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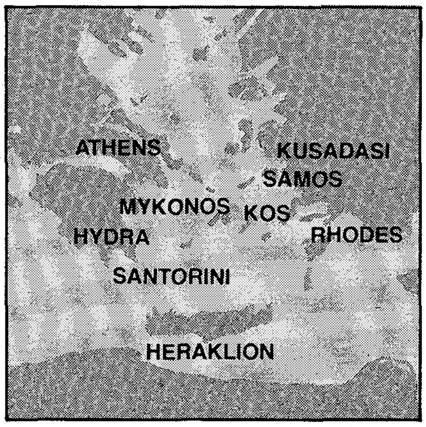

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sampled this zipped-up food: a tray of tiny hors d'oeuvre (zucchini halves with chicken-liver mousse, cherry-tomato halves filled with minced niçoise olives, vol-au-vent shells with curried chicken, miniature quiches, tiny rounds of smoked salmon); an entrée of sliced fillet of beef with a red-pepper purée, fresh asparagus, and fried potato puffs rolled in almonds; and a fruit tart with a too almondy crème pâtissière. This meal, including rentals (china, silverware, linens, tables, chairs, etc.), open bar, wine, and waiters, would cost between $65 and $85 per person. *That* may be the best deal in town.

Robert Day-Dean's, 36-56 34th Street, Long Island City (755-8300), will cater cocktail parties ($20 per person and up) and buffets ($65 and up) for 40 to 2,000 and seated dinners ($65 and up) for 15 to 2,000; prices include rentals and servers. Book two days in advance.

* * *

"NEAR-KOSHER" WEDDINGS AND bar mitzvahs used to be a mainstay of **Jean-Pierre Briand**'s 21-year-old business. These days, though, he's doing classic French cooking for corporate luncheons as well as elaborate buffets (lobster en Bellevue, tournedos, ham en croûte, cold striped bass with green mayonnaise, ratatouille, navarin d'agneau) for a group of realtors who take clients on tours of the city by chartered yacht. "I use much fresh flowers in the presentation—original arrangements—and special invitations and place cards using calligraphy," Mr. Briand says. But he *will* still cater your wedding or bar mitzvah. Any new dishes? "I am doing the very simple, very good foods," he replies.

Jean-Pierre Briand, 412 East 55th Street (753-2872), will cater cocktail parties for 30 or more ($12 per person and up), buffets for 20 to 200 ($30 and up), seated dinners for 12 to 200 ($35 and up). Book one week in advance.

* * *

"A CHEF MUST ALWAYS BE INTERESTing," says Jean-Claude Lacaze, of **Jean-Claude Caterers**. So to a blanquette of oyster and mussel he's been adding zest of fresh lime, kiwi, chunks of cooked leek. At the final second he's been adding a julienne of fresh ginger to a timbale of shrimp. Now, though, he says, these touches are "in the past. I don't like to talk about the past. My theme is going back to the way things were—simple but elegant food, real flavors." By this he means stews; puff pastry—seafood feuilleté, or feuilleté of mushroom, cheese, asparagus; different vol-au-vents; stuffed veal; olives in Madeira sauce. His most popular party is the country buffet: pâté, cheese, bread, one of his large puff pastries. Mr. Lacaze prefers to do intimate parties in your home or in his new café at his Madison Avenue address.

Jean-Claude Caterers, 1312 Madison Avenue, near 93rd (722-0254), will cater cocktail parties, buffets, and seated dinners for 15 to 100 ($15 per person and up). Book one week in advance.

* * *

ABE YAMALI, OF **Dover Caterers**, IS still sending delicatessen platters, as well as staffers who'll tend chafing dishes full of seared steaks, to parties of twenty and up, as he was when Paula Wolfert rated him in her guidebook. Now he's also doing diversified, full-line catering, providing such entrées as shrimp stuffed with crabmeat and walnuts, sautéed in batter. At a roast-beef dinner his staff would serve you fruit cup or shrimp cocktail for starters, then rib of roast beef, rissolé potatoes, a vegetable, a salad of romaine (or iceberg!) lettuce, rolls and butter, a dessert that can be Baby Watson cheesecake or any kind of cake you might order—all for $32.50 per person, including staff and rentals of tables, chairs, linens, china, silverware, and glassware. How does he do it so cheaply? "We've been in business for 75 years," he says. "I know where to go to get the best deals."

Dover Caterers, 142-44 East 57th Street (759-2570), will cater cocktail parties ($12 and up), buffets ($8 and up), and seated dinners ($25 and up) for 20 to 18,000. Booking requirements vary.

* * *

THE **Party Box** SIMPLY WOULDN'T return calls from one *New York* editor after she'd engaged them to plan her wedding. By the time she had her reception, she was so angered by certain hitches (those incompleted phone calls, returned at last only after strenuous efforts on her part; too few waiters; too much prompting needed to get the staff to refill glasses) that it hardly mollified her that the food turned out to be "excellent." Still, the firm is busy, turning out some tasty cooking for parties held by individual hostesses and such institutions as Saks Fifth Avenue and MOMA. We sampled a side of gravlax, some crudités with a creamy tapanada dip, a hollowed-out pumpernickel with a so-so Camembert mousse rolled in toasted almonds, skewered hors d'oeuvre. All of it was beautifully presented, easy-to-eat, fun sort of food. This company specializes in themes—if you want a Southeast Asian look, then it's baskets; if you want more formal nibbles, it's black Lucite.

The Party Box, Inc., 75 West 85th Street (362-1800), will cater cocktail parties for 25 to 5,000 ($4 per person and up), buffets for 25 to 1,000 ($8 and up), seated dinners for 50 to 1,000 ($17 and up). Book two weeks in advance. ■

Art/Kay Larson

AMERICA'S SPECIAL LIGHT

"...Spring-cleaning at the New-York Historical Society has brought out some classics of the luminist tradition..."

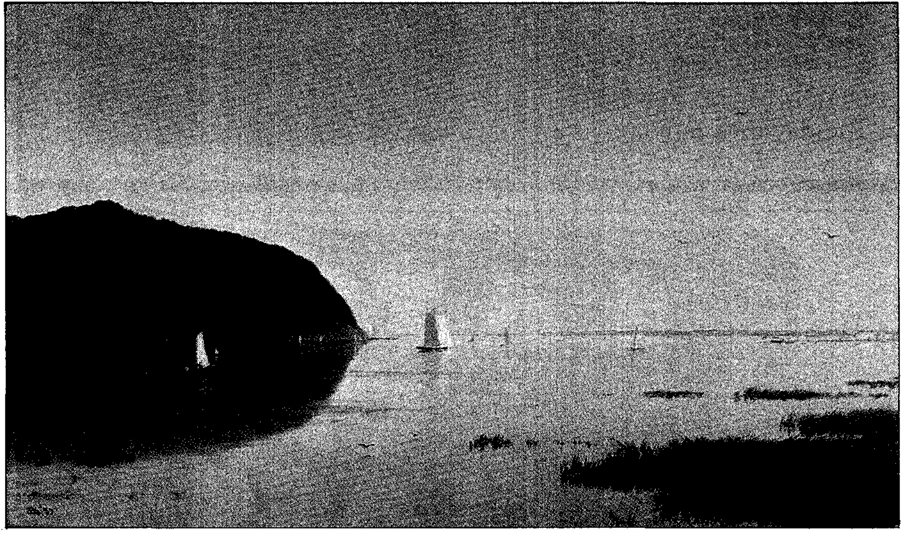
NEW YORK WASN'T ON THE ROUTE OF THE spectacular American-luminist-painting show that lit up the National Gallery, in Washington, three years ago. Never mind, thank you, we have our own small share of these nineteenth-century paeans to light, space, and sublime natural beauty. The Metropolitan owns one or two of the most famous, including George Caleb Bingham's *Fur Traders Descending the Missouri.* But a major concentration of landscapes and luminist works lies buried within the iceberg-size holdings of the **New-York Historical Society**, a museum so demure you tend to forget it's there (perhaps because it's been around since 1804 and is conditioned to the long haul).

Like most people, I don't visit the society often enough. This time I stopped by on a whim, during a rather desperate search for a corner where I could look at art without having first to think about politics and money. (I've chewed on enough institutional hyperbole in the past weeks to be eager for a taste of well water.) I was startled to find this peaceful place in the midst of early spring-cleaning. The society has rehung some of the most celebrated of its approximately 3,700 paintings and drawings in the landscape and genre categories, including John F. Kensett's classic view of the serene Shrewsbury River, in New Jersey. This is the painting considered so typical of the evanescent luminist vision that it illustrates the appropriate chapter in the definitive book, by Barbara Novak, the Barnard College art historian. Of all the Hudson River painters, writes Novak in *American Painting of the Nineteenth Century,* Kensett most captured the silvery, ethereal, phantomlike tint of that astonishing American light. So accurately did he capture it that the air seems to carry the thin smell of wilderness. The fall of evening over pristine New Jersey salt marshes a century ago is characteristic of a particular quality of American experience: a moment when natural radiance suffuses heaven and earth like a distillation of God's grace, an atmospheric confirmation of the new continent's powers of transformation.

All this rehanging and reshuffling is a consequence of ten years' labor by the museum's curator, Richard Koke, who catalogued the collection. His three-volume listing presents a few surprises: for instance, that the museum owns over 350 works by the Hudson River School painter Asher B. Durand—according to Koke, the largest single Durand collection extant.

The show holds other surprises, small and large, and, curiously, both categories are equally gratifying. I was won over by the soft, mist-saturated studies of the Hudson River hills from Tarrytown to Sing Sing by Robert Havell Jr., best known for engraving Audubon's *Birds of America.* Frederick Edwin Church's overgrown *Cayambe,* a portrait of a 20,000-foot mountain in Ecuador, hangs oddly next to a tiny, charmed scene, *Cutting Ice, Rockland Lake, N.Y.,* by New York–born Andrew Fisher Bunner, who laid out his small painting along a subtle compositional grid paralleling the rectangular holes chopped in the lake ice.

But the biggest surprise comes when you turn a corner and find yourself face to face with nine of the most famous works in nineteenth-century American art. The society owns Thomas Cole's *The Course of Empire,* which condenses all of human civilization into five episodes. It has also borrowed (from the Munson-Williams-Proctor Institute, in Utica) Cole's four-part *The Voyage of Life,* depicting a baby who careens down the river of existence until old age and the sea claim him. Ambitious odes to a distant European tradition, Cole's paintings strike me with their vigor, as though their virginal American optimism can yet touch a memory or two in jaded modern men and women. (Central Park West at 77th Street; through June 5.)



Classic evanescence: *John F. Kensett's* Shrewsbury River, *at the Historical Society.*

AM I SIMPLY OVEREXPOSED TO **Chuck Close**'s systematic thinking? Or is it really the case that he's been caught in a corner of his own devising? Close was the most interesting of the photo-realists who emerged out of the systematized painting of the minimalist years. He's collected plenty of praise for his oversize, overanalyzed airbrushed portraits of friends. Thomas Hess, writing in these pages in 1977, warned that "it's easy to get tangled in Close's luxuriant methodologies," but insisted that "the pictures themselves seem to stay outside the discourse. They stand apart. Aloof, untouched, vulnerable, slightly aghast."

Perhaps the pictures were too aloof even for the artist. In the show of new works from the past few years, at Pace, Close shows signs of restlessness. There is one large airbrushed watercolor, *Gwynne,* surrounded by evidence of new methodologies: a series made with fingerprints (the artist's own, transferred via stamp pad to paper); a series made with paper chips (handmade shreds tinted in the soft tones of oxidized silver salts to mimic photographic grays). Both

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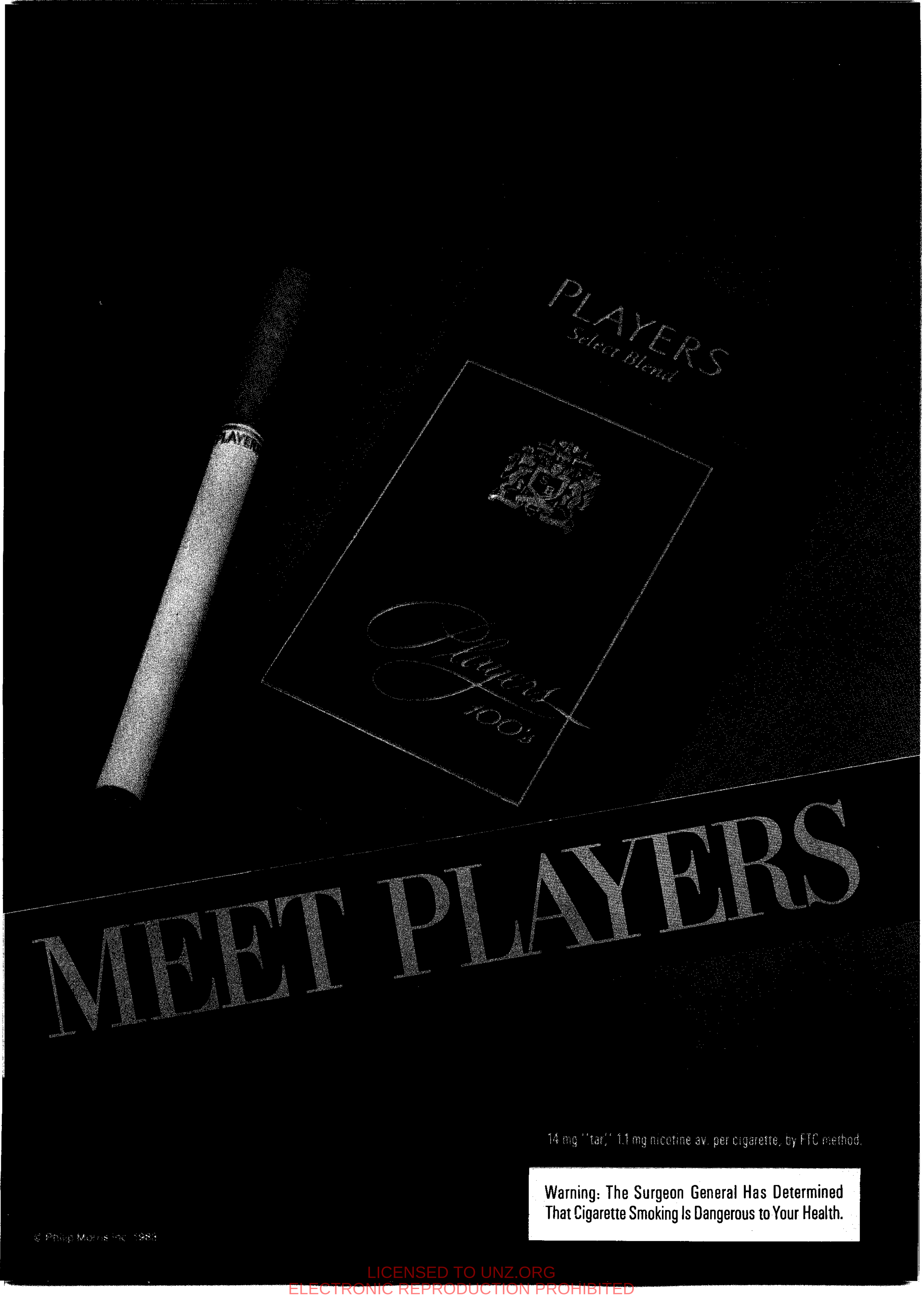
new techniques do what airbrushing does: They approximate the tonal transitions of a photograph. The result is an increasingly awkward formalist mannerism in which a good idea gets turned into a device. The same restlessness was evident in the show of Close's photographs and paintings at the Whitney in 1981 (he treated the photographs like paintings, of course). Has the artist become "tangled in those luxuriant methodologies"? Increasingly, I would say. (32 East 57th Street; through March 26.)

PICKING ONE'S WAY THROUGH **Susan Hall**'s enigmatic works isn't easy. I've never been sure why she chooses to drift off into dreamy scenes full of night trains and lighthouses and ruby-lipped damsels in dinner-plate hats. Nor is it clear why she usually fills in details with an airbrush, that crutch of the commercial artist. Both directions point her along the road that ultimately ends in record-jacket art, the slough of despond into which popular culture dumps its trashiest motifs. Hall clearly is fascinated with trash, especially the cheap sort of illustrations that would have appeared on Raymond Chandler book jackets in the 1940s. But I don't think it's her first love. She seems drawn by the emotional narratives lurking in pop images; her paintings become indecipherable diary entries written in code, but communicating anyway, through a smoky haze of yearning and dissociation. Like so much women's art I see, Hall's paintings can't shake their fascination with alienation. They remain transfixed by those snaky, charming pop-culture damsels, as though Hall can't rid herself of their ghostly insinuations. "We're perfect," say these gorgeous wraiths. "Why aren't you?"

In these new works, Hall has tempered the pop-art associations, thank heaven. The change doesn't destroy her point of view; it just eliminates distractions. Now Hall lays down color with an airbrush and draws over it with crayon, so the paintings become painting-drawings filled with a sudden luminosity. (Hamilton Gallery, 20 West 57th Street; through March 26.)

THE **Grolier Club** HAS DUG UP SAMUEL Johnson's teapot, Samuel Butler's paint set, and Erle Stanley Gardner's brass knuckles, among other writers' paraphernalia. It's a charmingly eccentric and appreciative little show. Do objects, as the club implies, take on some of the character of their owners? (Sylvia Plath's battered Hermes typewriter looks as though it endured psychic wars.) I wonder what to bequeath. An empty six-pack of Diet Pepsi? A highly serviceable telephone machine? I'll let history decide. (47 East 60th Street; through March 31.) ▬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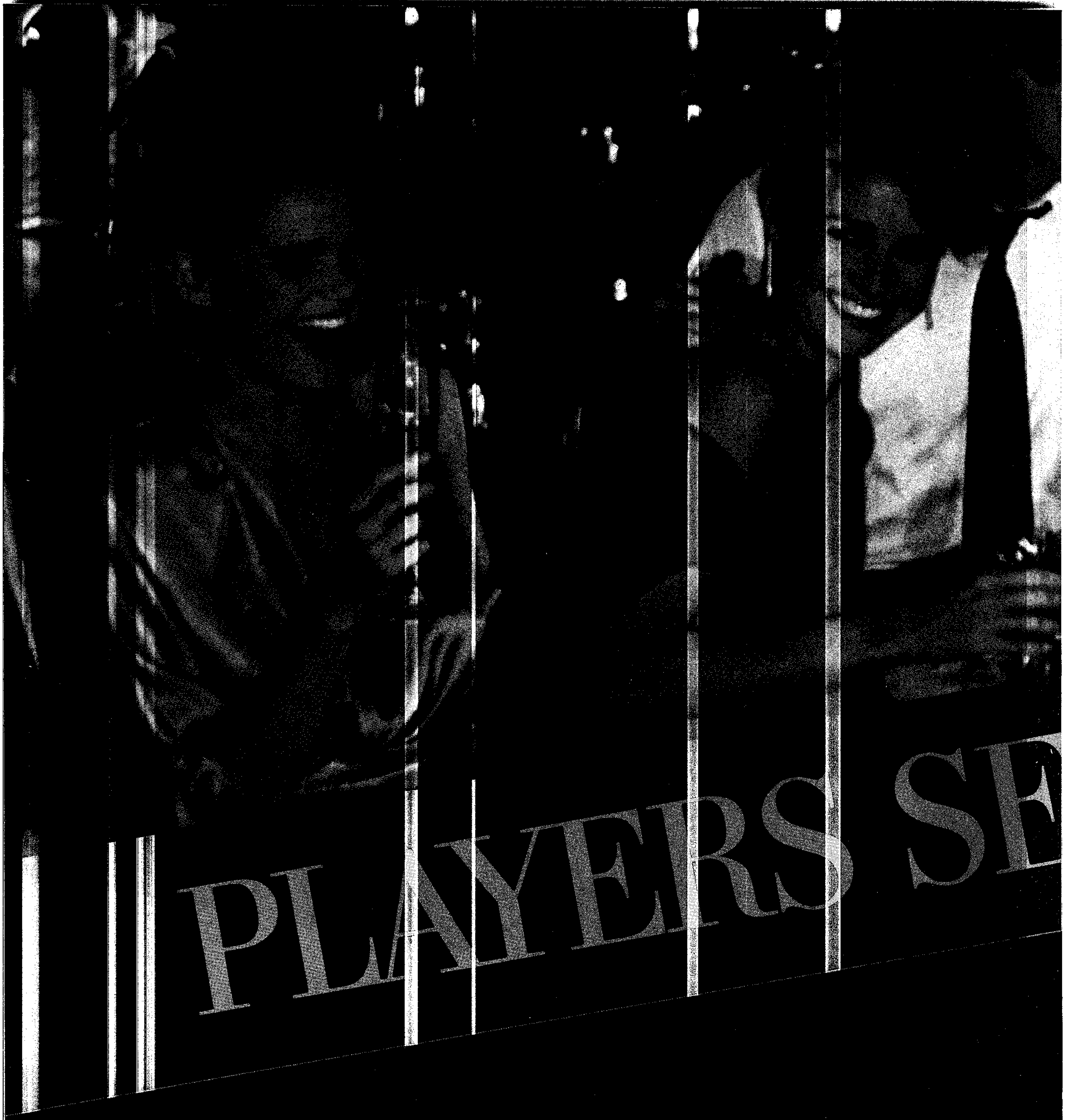

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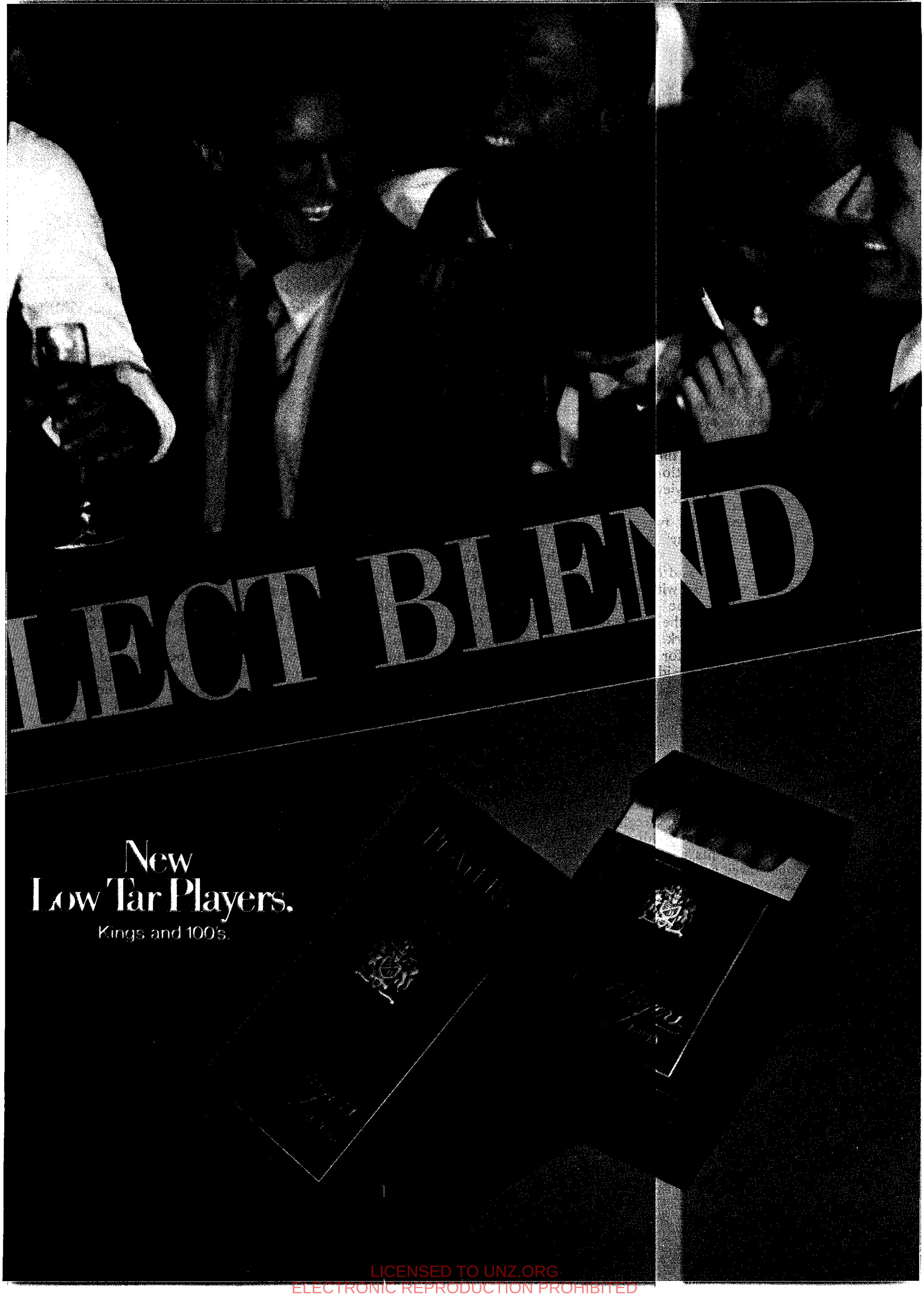
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Cityscape/Carter Wiseman

LOVE 'EM AND LEVER 'EM

> "...Beyond liberating development sites, the combining of landmarks could help refresh current architectural style..."

EARLY REPORTS THAT LEVER HOUSE might be torn down to make way for a larger building ("Cityscape," October 18, 1982) caused quite a stir in the architecture and planning world. And the debate continues in increasingly shrill tones as opponents of Lever's recent landmark designation press their case before the Board of Estimate, which is due to endorse or reject the ruling this week. But with the passing of time, some traditionally pro-preservation folks seem to be taking a larger view of the issues than they used to.

At a recent gathering, two such architects fell to a little dark musing about the next phases of the struggle between the preservation and development forces, and came up with some provocative thoughts. One of the architects pointed out that the planted strips in the center of Park Avenue would make attractive sites for "sliver" buildings. It's an amusing idea, but probably still beyond the talents of even the most skillful engineers. How about aerial platforms connecting Trump Tower, the A.T.&T. Building, and the new I.B.M. headquarters, allowing for infill construction above the street? Again, interesting, but the scheme would probably run afoul of the new midtown-zoning regulations. Or freeing up the site of the Seagram Building—with its wide-open plaza—and reassembling the tower over the equally wide-open low-rise slab of Lever House? Now, *there's* an idea.

The logic, at least, is compelling. Everybody knows that Park Avenue real estate is some of the world's priciest. And by now everybody also knows the importance of air rights—the envelopes of space the zoning law says *may* be filled by buildings but, in such cases as Seagram and Lever, have been left unoccupied. By unbolting Mies van der Rohe's classy bronze skyscraper, dropping some columns through the existing "doughnut" hole in the middle of Lever's horizontal slab, and rebuilding Seagram atop them, all manner of things could be accomplished. For one, the entire Seagram site would become available for a building that could make full use of the land. For another, Lever's vacant airspace would also be filled. And for a third, the lunchtime visitors who now find Lever's street-level plaza inhospitable would be able to sun themselves high above the traffic and next to the Seagram fountains, which could be restored on Lever's low-rise roof.

Yet another advantage of combining these two examples of modernist design would be the concentration of their aesthetic impact. "Context" is an increasingly important matter in architecture circles these days, and you couldn't get a denser pack of it than by plugging Seagram directly into Lever. This plan would also do much to defuse the debate over landmarking the buildings. To become an official landmark, a building must be over 30 years old. Lever came of age last year and was promptly designated—to the dismay of some, who suggested that it was inferior in design quality to Seagram (which doesn't become eligible for designation until 1988). Since most authorities seem to agree on Seagram's architectural merits, Lever's critics might be willing to overlook its shortcomings if it were teamed with its more youthfully elegant neighbor.

So much for the logic. But how would such a scheme look? Bonhui Uy, an architectural designer and illustrator who has done work for such leading architects as Edward Larrabee Barnes and Philip Johnson, among others, agreed to rough out the idea. The result, which appears on the facing page, makes it all seem like more than mere pipe-dreaming about the future of modernist landmarks. It's certainly not much more bizarre than some of the current "shoehorning" of skyscrapers into sites that already harbor landmarks.

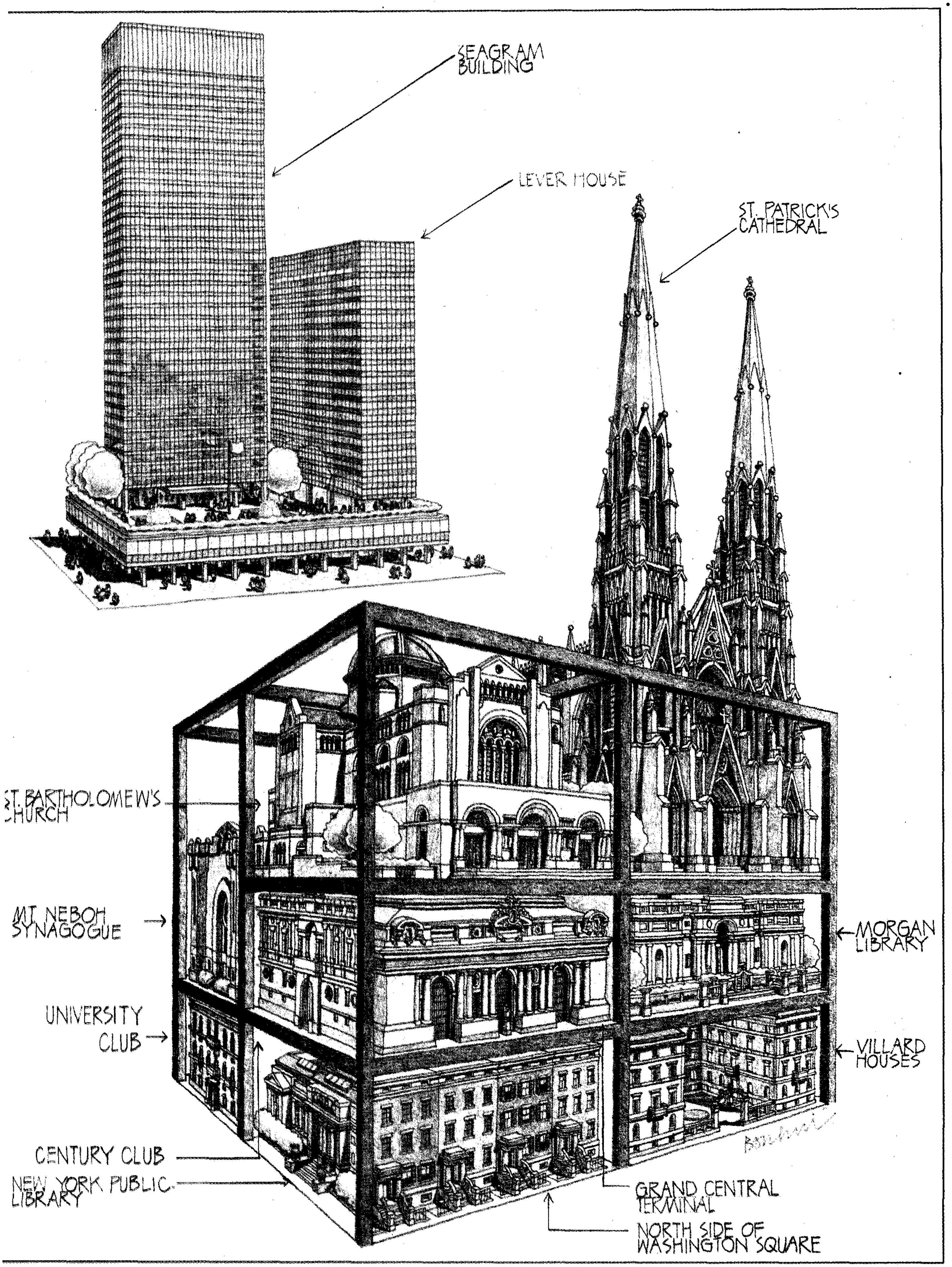
Speaking of landmarks, the Lever-Seagram connection, as another Bonhui drawing suggests, could be just the beginning. For some years now, James Wines, a partner in SITE Projects, Inc., the design firm responsible for those Best Products showrooms with the peeling brick walls and removable corners, has been working on updating an old idea for revitalizing urban housing. Wines's idea is to erect a high-rise frame of the kind used in a standard skyscraper, but instead of filling it with conventional apartments, he proposes to make it available as building sites for the sort of colorful cottages normally found only in the country or the suburbs. Wines calls his project "the Highrise of Homes" ("Cityscape," June 29, 1981). Why not expand the idea to include a "high rise of landmarks"?

Why not indeed? Before the flaring of the Lever House debate, the hottest preservation battle in town was over St. Bartholomew's Church, just two blocks south of Lever on Park Avenue. The various factions are still sparring with one another over the churchmen's plan to demolish part of their landmark community house and build a 59-story office tower above it. If the church is to go forward with its plan, it will have to get permission from the Landmarks Preservation Commission. And since that seems unlikely, the result will almost certainly be the meanest court struggle since the Penn Central people tried—and failed—to build over Grand Central Terminal.

St. Bart's has been joined in its crusade by many other religious organizations eager to fulfill their real-estate-development potential. A high rise of landmarks would, with one simple stroke, resolve virtually all of the issues. By disassembling the St. Bart's complex in the Seagram manner, one could liberate this site too for full development. The church buildings could then be inserted in the high-rise frame along with, among others, St. Patrick's Cathedral, the meetinghouse of the Ethical Culture Society, and the Mt. Neboh synagogue, which have been subjects of development interest at one time or another. Those churches with dwindling congregations would find their worries gone, since worshipers who now pray in sanctuaries scattered around town could congregate in a single megastructure. The cost of maintaining the buildings' stained glass, statuary, and often fragile ornamentation could be shared. So, conceivably, could the proceeds from the collection plates. (The rector of St. Bart's has mentioned setting up a television ministry, a costly undertaking that would certainly benefit from pooled resources, not to mention audiences.) Best of all, New Yorkers would gain a unique monument to the ecumenical spirit.

There's no need to limit the high-rise idea to religious structures. Scores of other landmarks—let alone other qual-

Drawings by Bonhui Uy.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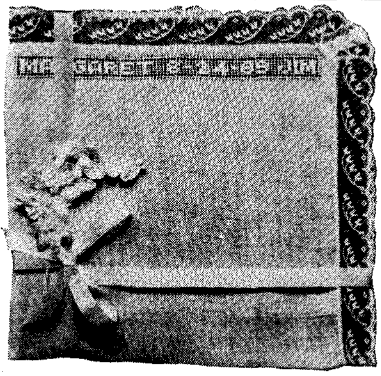

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ity buildings—occupy sites that could be put to more gainful use. From the stretch of Manhattan between 37th and 42nd Streets alone, for example, one could transplant such designated gems as the Polish Consulate, the New York Public Library, and Grand Central. When recombined as a unit, these buildings would make a particularly effective ensemble, since all are fine examples of the French Beaux-Arts style. The mix could, of course, be spiced up by the addition of the Franco-Flemish Plaza hotel, the Italian Renaissance Morgan Library, and the neo-Georgian Harvard Club.

What might appear at first to be an aesthetic problem—plucking buildings out of their immediate surroundings and thus exposing some blank walls—might actually prove to be an advantage. With a taste for mix-and-match, one could take the façades of several buildings (usually the most interesting aspects, in any case) and use them to clad the walls of others left bare by the plucking. In fact, with care, one could assemble from the list of existing New York landmarks practically any combination of periods and styles our radically eclectic, post-modernist generation might desire, adding to the reserve of developable sites all the while.

Where to put the high rise of landmarks? The southern tip of Roosevelt Island, now occupied only by the (landmark) ruins of a disused asylum, would be an attractive candidate, providing a stimulating addition to the Circle Line's familiar delights. And then there is Ellis Island, a shrine to ethnic diversity that would be nicely augmented by an architectural potpourri. Or why not the Sheep Meadow, in Central Park, itself a landmark since 1974? Then again, the boroughs might appreciate an instant dose of architectural allure in the form of several *low* rises of landmarks.

Beyond the immediate appeal of liberating valuable sites by consolidating landmarks, there is an opportunity here for wholesale refreshment of the contemporary architectural stream. The design recently put forward by the firm of Swanke Hayden Connell to replace Lever House is a 40-story glass tower inspired, its creators concede, by Art Deco precedents. Philip Johnson and John Burgee have already, with A.T.&T., contributed a classicizing skyscraper to the popular historicist trend, and their medievalizing one, on Maiden Lane, is well under way. We have yet to see anything substantive in a tall building along Byzantine, Romanesque, or Islamic lines. The technology is there.

Sound farfetched? Perhaps. But London Bridge—which was dismantled stone by stone at its Thames River site and brought to this country in 1971—has, I hear, done a lot for Lake Havasu, in *Arizona.* ■

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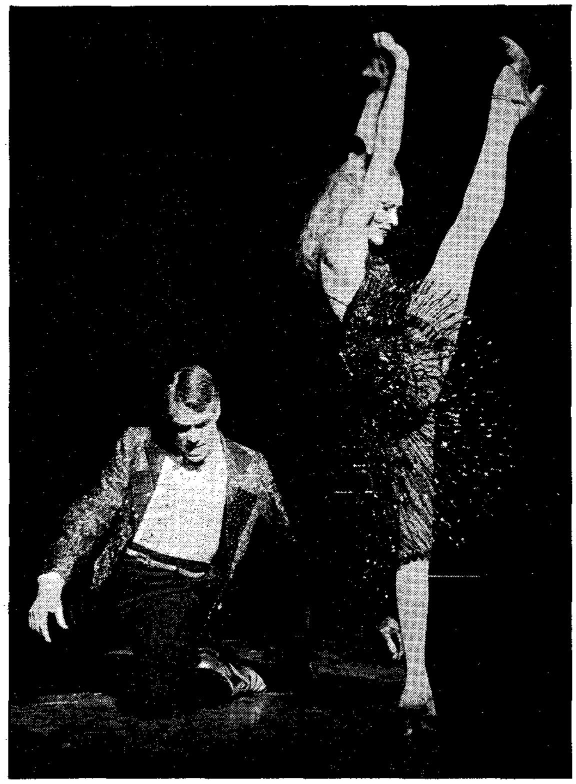
WRONG ACCENTS

"...Why re-revive *On Your Toes*, with its embarrassing book, lean Rodgers and Hart score, and dated dance ideas?..."

ON BROADWAY, INDISCRIMINATE REvivals are a sure sign of despair. Rodgers and Hart's **On Your Toes** was a mild success in 1936 with the wonderful Ray Bolger, an even milder success in the 1939 movie version with Eddie Albert, and no success at all in the 1954 Broadway revival with Bobby Van. So why rerevive a show whose book, by R. & H. and George Abbott, is now, even trimmed down, an embarrassment (rather like asking the skeleton of a pterodactyl to fly);whose score is, quantitatively and qualitatively, one of the leanest in the R. & H. canon (you can't kill "Slaughter on Tenth Avenue" and "There's a Small Hotel," but even "Too Good for the Average Man," let alone the rest, falls flat when middlingly delivered); and whose choreography, even if by Balanchine and integrated into the plot, is as dated as . . . as . . . well, as the rest of this show.

There may have been some point, as it were, to *On Your Toes'* kidding of *Schéhérazade*, the various Ballets Russes, and all those Diaghilevian impresarios in 1936, and Balanchine may have even seen an opportunity, by designing a (for its day) rousing jazz ballet, to wean middlebrow audiences from the old Russian to the new Balanchinian ballets. But "Slaughter on Tenth Avenue," even as lovingly re-created by Peter Martins, is not top-drawer Balanchine, and is seen to less good advantage at the Virginia Theater than at the New York City Ballet; in any case, Balanchine belongs on Broadway about as much as Bartók. And the satirical thrust of the "Princess Zenobia" ballet is as vital today as a Calvin Coolidge joke.

The mirthlessly churning story, if such it be, concerns Junior Dolan, a hoofer-turned-music-professor, who, forsaking his loving music student, Frankie (a woman, rest assured), for a glamorous and outrageous Russian ballerina (whose name used to be Vera Barnova but is now Baronova, which strikes me as libelous), who seeks vengeance on her partner and lover, the faithless Konstantine Morrosine. Another student of Junior's has composed a jazz ballet that the mercurial impresario Sergei Alexandrovitch does not wish to mount, but that his backer and good friend Peggy Porterfield and Vera are eager to do. It is performed, and with Junior in the lead; the piqued Morrosine, who has underground connections, arranges for a mobster to shoot Junior at the end of the ballet, when, during an orchestral crescendo, he must collapse on stage. Cops arrive in the nick of time and all ends well: Frankie gets Junior; Peggy, Sergei; and Vera, the murderous Morrosine. This last happy clinch is morally disgraceful even by musical-comedy standards; by a curious coincidence, one of the few funny rhymes Hart managed here is "von Bülow—new low."


Kicky: *Teeter and Makarova in* On Your Toes.

The performances do not save anything. As Vera, Natalia Makarova can, of course, dance as well as anyone, and she has great, campy fun hamming away. But she is amateur-night funny, and her speech may be too slow even for that notorious Bob-and-Ray turn; as for her hair-raising Russian accent, it is too thick by half even for a Russian. When, in the final ballet, she donned a flowing blond wig, I felt confirmed in my growing suspicion that this was really Carrie Nye doing an outrageous takeoff on a Russian ballerina—except for the rather too good dancing. As Junior, Lara Teeter, who has proved fine in supporting roles, falls sadly short. He works energetically in all capacities, but has what my companion astutely characterized as an East Haddam rather than Broadway quality. As Frankie, Christine Andreas is even more insipid than usual. I never thought that I could have enough of the delicious George S. Irving's ethnic impersonations, but, to my amazement, his Sergei left me cold. Cold is the word, too, for the miscast and not really singing Dina Merrill as Peggy; the part calls for a warbling comedienne. As Morrosine, George de la Peña can dance, nothing more.

The non-Balanchine parts of the choreography are handled by Donald Saddler with his standard lack of distinction. The title number—a friendly competition between ballet and tap dancing—is a concept as hoary by now as the lousing up of the "Zenobia" ballet by Junior, stuck in as a last-minute replacement; still, it does afford us a few welcome glimpses of Starr Danias. Zack Brown's sets and costumes are sometimes delightful, sometimes routine; the production needed to be more lavish than it is. George Abbott, the grand old man of 95, has directed stiffly, not to say arthritically. Even the original orchestrations by Hans Spialek, reverently conducted by John Mauceri, fall haplessly between quaintness and viability. *On Your Toes* is too young for nostalgia, and too old for anything else.

I ENJOYED THE MORE LOW-KEYED PROduction of **Slab Boys** at the Hudson Guild (see *New York*, December 22, 1980) more than the current hard-driving, rather too frantic one at the Playhouse. John Byrne's autobiographical comedy concerns the funny, feral, sometimes even earnest goings-on in the slab

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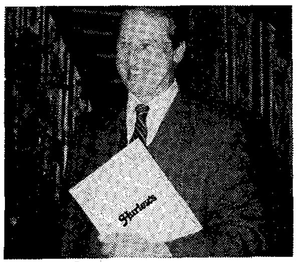

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room of a Glasgow carpet factory in 1957. The slab boys are the drudges who mix the colors, and who hope to become designers, which most of them never will. There is Phil—bright, sardonic, embittered, and cruel—who will get fired and maybe go to art school; there is his adjutant in mischief, the more quietly impudent Spanky; and their colleague and favorite victim, the sad sack Hector, who ends up with an improbable promotion. Passing through on the way to bigger things is the socially and educationally privileged Alan, the target of much sarcasm. And darting in and out are various lesser tormentors, teasers, and victims. There is atmosphere and humor, but also predictability, and Robert Allan Ackerman has overdirected the vehemence. The Scottish burrs—some convincing, some not—cling burr-like to every utterance of the American cast and hamper communication. The production is well designed by the author and lighted by Arden Fingerhut. Best actors: Sean Penn, Madeleine Potter, Merwin Goldsmith, and Beverly May.

RONALD RIBMAN IS A SERIOUS PLAYwright, concerned human being, and fearless truth-teller who spares no one. All this shows up commendably in **Buck**, but he bites off more noses than he can chew or we digest. This is the story of Buck, the idealistic producer of a sleazy cable-TV show that re-creates and exploits particularly brutal or smutty murder cases, and of Charlie, his chiseling, cowardly sidekick who nevertheless has more common sense. Also of their boss, the murderous but Bible-quoting Mr. Nathan and his smiling, sadistic black henchman. And of the performers, mostly bums and whores pressed into scarcely more savory service. Chief among them is Shirley, a former stripper and porn actress, who plays Joy, a horny salesgirl being murdered by a psychotic literature professor she picked up in a bar—Shirley, who pathetically wants to become a legit actress. Buck is also having troubles with his ex-wife, who keeps curtailing his access to their small son; Charlie merely steals a little.

All this is told in a mixture of styles: farcical, absurdist, melodramatic, even tear-jerking, that are incompatible and make for shapelessness. Throughout, there are strong moments—grotesque or disturbing, real or surreal—but also much that is overambitious, inconsistent, and even unoriginal. Under Elinor Renfield's droll and vital but imperfectly orchestrated direction, Priscilla López is marvelous; Alan Rosenberg, Robert Silver, Morgan Freeman, and Joseph Leon are good; the rest, all but Madeleine le Roux, adequate. There are also fine production values, but the obviousness that undercuts the daring of *Buck* is, finally, frustrating. ■

The Sporting Life/Vic Ziegel

FOOTBALL SPRINGS ETERNAL

"...The U.S.F.L.'s New Jersey Generals' debut scored fine TV ratings, and their home opener may draw as many as 50,000..."

I CAN'T HELP MYSELF, I'M ABOUT TO make a prediction on the success or failure of the United States Football League. You might want to send the kids to another room.

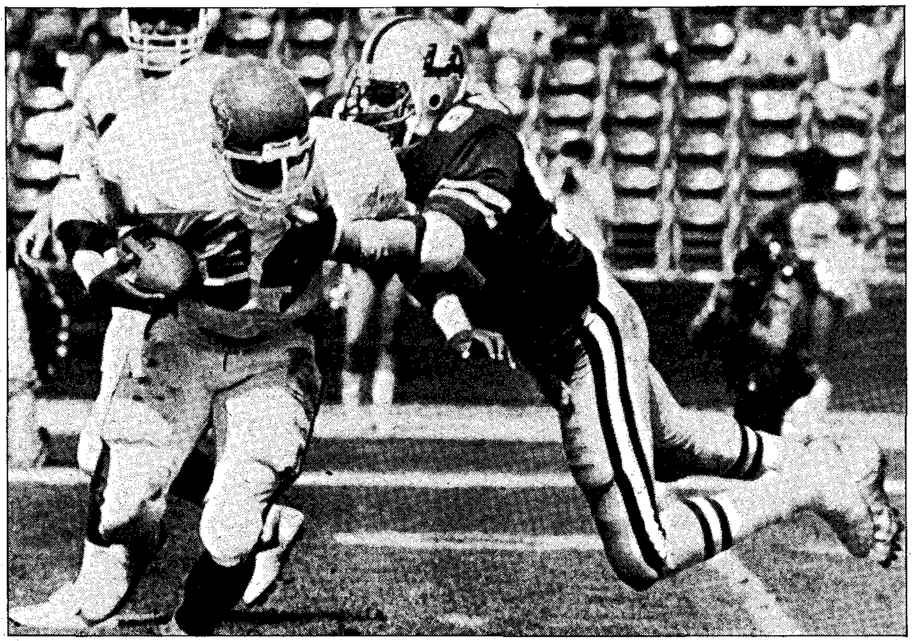
My record at this sort of thing is fairly astonishing. When professional soccer was the new kick, I said forget it. World Team Boxing would have no clout. I said that. The World Hockey Association? I said never. I said World Team Tennis was a loser. And I continue to bat a thousand on the Third World. (Never mind what I said.)

Will the United States Football League survive and thrive? I say yes.

You probably want reasons. We're in luck: I have a bunch. Sam Bowers. John Joyce. Dr. Death. Richie Bomze. A conversation in the bar at the Dorset Hotel. Why, just the other day I discovered another reason: Herschel Walker.

The conversation at the Dorset was with Jim Spence, senior vice-president of ABC Sports. His network is providing the new league with $18 million for the next two years, to go with $11 million from ESPN, the almost all-sports cable network. Spence calls the U.S.F.L. "a very important second-quarter franchise for ABC." What he means is that the network needed something for April, May, and June, and when these well-dressed fellows came around with a professional league—well, a logo anyway—and the promise of 21 live weekend games from March into July ...

"Will people watch football in the spring and summer?" Spence asks. Since it's his question, here's his answer. "I don't know. Nobody does. But we're not looking for outstanding audience levels." Spence began the season by saying he was expecting a five rating, a mere 5 percent of the 83.3 million television households. A CBS executive chuckles at the figure. "It's the old New Hampshire-primary ploy," he tells me. "The candidate says he'll be lucky to get a quarter of the vote, and then, when he gets 40 percent, he seems like a big winner. My hunch is that they expect a six or seven, and probably higher."



Reason to believe: *Herschel Walker has given the new league instant respectability.*

A few days before the league's inaugural Sunday, March 6, Spence says, ABC had sold 98 percent of the first month's commercial time and is over 90 percent for the full season. Herschel Walker, who is regularly described as the greatest college runner of all time, signed with the New Jersey Generals. Three seasons for $5 million. Maybe more. (N.F.L. players, according to the Giants' Beasley Reece, are calling the new league the H.F.L.) Even before Herschel, sports editors were printing dispatches from the training camps in Florida, Arizona, and California. Las Vegas had provided a betting line. Around ABC, Spence says, they were repeating the word "euphoria." He uses the phrase "our upside potential," and it sounds just right in the bar at the Dorset Hotel.

Three of the best reasons to hope the league will succeed are Sam Bowers, a tight end, John Joyce, a linebacker, and Dr. Death, the *nom de grunt* of Steve Williams, a sometime professional wrestler who hopes to play defensive tackle. All three are Generals. Williams hurt his knee and is on the injured reserve list. Bowers caught a pass in the Generals' opening game. Joyce didn't see any action that day, but it's a small miracle that the Generals found a uniform for him.

Joyce played college football at Colgate, and the Generals found out about him when he joined a tryout call at Giants Stadium last November. He was one of 600. Joyce made it to the next step, a December shakedown of 200 at Montclair State College. When the Generals held a two-day camp for the roughly 90 survivors just before the start of formal training, fewer than 30 were told to stick around. They then joined approximately 70 Generals who had been extended first-class invitations to the February pre-season camp. Of that original 600, only Joyce made the team.

Williams, Dr. Death, was thrilled when his new team signed Herschel Walker. "Meeting him," says Dr. Death, "will be like meeting Andre the Giant."

On the Generals' 50-man roster, 15 are rookies. Another eighteen are listed as having one year of pro experience, which is really shorthand for players who flunked out of N.F.L. or Canadian Football League training camps. That certainly describes Sam Bowers. He graduated from White Plains High School, spent two years at Westchester Community College and one year at Fordham. Bowers left school before his senior year and joined the Yonkers Seahawks, a semi-pro team. He was a tight end, wide receiver, and because people got hurt, he punted, played fullback and quarterback. The rest of the time he was fixing equipment at a metals

Photograph: Wide World.

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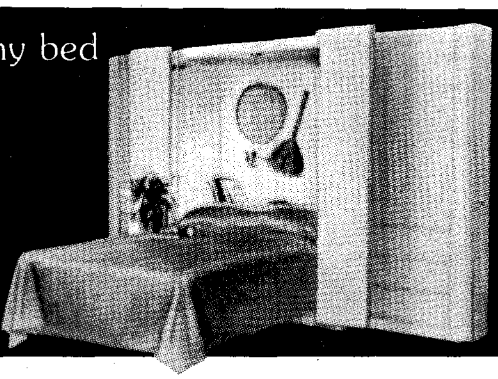

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plant. The next summer, 1980, Bowers was in camp with the Jets. He caught a touchdown pass in an exhibition game against the Eagles. A week later, he recalls, the Jets played Pittsburgh and he made terrific tackles on the special teams. Just like that the Jets released him. He spent the season with another semi-pro club, the Brooklyn Kings. "I was just playing to stay in shape," he says now. To stay in money, he was a mechanic at J. C. Penney.

The Giants cut him during pre-season in 1981, and he spent six weeks with Toronto, of the Canadian league, squeezing into one game. Bowers signed with the Jets again last summer, but before they had a chance to turn him down, the St. Louis Cardinals claimed him. He held on until the next to last cut. His father was beginning to say things like "Look, I know you're a great receiver, but you're going to have to think about doing something else." Bowers was then a security guard at White Plains Hospital, but that's not what his father meant, either.

"Dad," Bowers told him, "football is something I want to do. I'll give it two more years, until I'm 27. I'll try this U.S.F.L. If they cut me this year, and next year too, then I guess I'll say football wasn't for me after all."

The one pass Bowers caught against Los Angeles came late in the final quarter. He ran straight ahead for a gain of five yards, and when he completed his crossing pattern, the ball was in his arms. He ran for two more yards. "It always feels good to catch a pass," says Sam Bowers.

The game ended with the Generals losing to the Express by five points, 20-15. Six days before the game, when Richie Bomze mailed out his betting sheet, *Sports Reporter,* his prediction was "Express over Generals by 5."

Sunday afternoon is when Bomze's telephone customers call. He charges them $40 for his strongest opinions. That's $10 less than he gets during the N.F.L. season, when he says he averages 750 calls each Sunday. "I'm getting about a third of that now," he says, "but that's still twice as many as I thought I'd get. And the first weekend is usually the slowest anyway." Bomze is convinced the United States Football League will be a winner.

The national rating for the Generals' opening game was an impressive 14.2, a 33 share of the audience. "That compares favorably to what the N.F.L. will do in September," the CBS executive admits. This Sunday, the Generals play their first home game, at Giants Stadium. With almost 35,000 season-ticket holders, a crowd of 50,000 seems to be a realistic expectation. Let's face it, I'm not the only one who thinks this league will succeed. ▬

Dance/Tobi Tobias

AIRS AND GRACES

"...Muller is all pretension—to 'serious' work, to the avant-garde. Karpova drops her pretense, and *is* a ballerina..."

ONE OF THE REQUISITES FOR MEMBERSHIP in the company called **Jennifer Muller/The Works,** which recently showed up at the City Center, is a good head of hair—full, curly, and shaped like hell. Next on the list is an outrageously well-toned body with energy to spare, so you can pitch yourself endlessly into abandoned extensions, leg pointing skyward, chest arching, head swooping back, tresses (see above) flying. There's no need—or, indeed, room—for physical or emotional subtlety; stock attitudes will be provided by the choreographer. Essential, however, is a boundless tolerance for purveying synthetic goods.

Ecstasy is Muller's favorite mood. In *Lovers,* to a score by Keith Jarrett, she wallows in its sexual category. Four couples depict progressively more mature versions of being thrilled to death with each other, a state indicated by flings and swoons, bodies splaying over each other with more appetite than invention. The youngest pair, predictably, romp around in rompers, their sex play half horseplay. The ensuing couples are duly endowed with greater shares of the costume department's bolt of red cloth and increasing amounts of passion and self-containment; the last duo barely have to exchange glances to produce the pervasive, nauseating glow. Literally and figuratively, the choreography is a series of postures. Hardly a moment in it rings true. The good times these lovers portray exist only in ads for cigarettes, whiskey, and perfume. They're the specious dreams of consumerism.

If *Lovers* isn't enough to give joy a bad name, there is *Kite,* a half-hour of egregious self-indulgence, in which the company cavorts in a state of elevated mindlessness. Muller, dressed in a bright-colored, wide-sleeved, wide-legged culotte, has a nice solo of tipping, tilting, falling, and sailing, which does evoke the image of a kite dancing in a March breeze. The rest of the piece investigates the theme of blissed-out flight with intolerable, prosaic persistence.

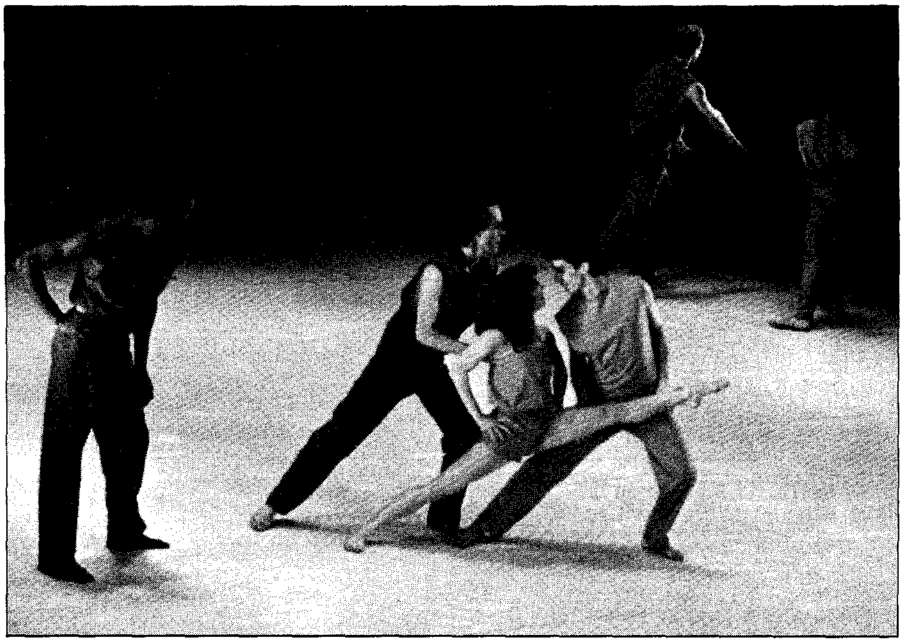
When Muller isn't making pieces in the Feelin' Good and Sex Is Fun departments, she's busy messing around with her pretensions to the avant-garde. In recent years, her company has spent most of its time in Europe, apparently in the bath of alienation and angst that passes for with-it modern ballet abroad. Your basic work in this genre is a cruel fantasy in which everyone is anonymously wretched; resolution consists of an escalation of violence. The stuff looks like a return to Expressionism, but genuine, specific emotions are never engaged—not the choreographer's, not the dancers', not the public's. Extended duration is common; glossy decoration is essential.

Thus, Muller's *Armless,* one of the two excerpts she showed from—Lord, spare us—an evening-long work created for the Netherlands Dance Theatre. Here we have a community clad in voluminous, gray-toned pajamas and gowns; this is a land in which color is dead. A top-hatted ringmaster with one black cane and one white directs the torture of a hapless fellow, aided by a female assistant in nasty-looking platform shoes. The victim's shirt sleeves extend some three feet beyond his wrists; they tie him up in them, as if in a straitjacket, and present him with a woman similarly encumbered. In a nightmare of sexual frustration, the couple try to connect before an impassive chorus who perch on folding stools, veiling their faces with the daily newspaper or collapsing like catatonics. I cared about the outcome even less than any of them did.

Muller tried to look like a "serious" choreographer again in *Shed,* a solo that also lays iffy claim to the idea that she's a performer charismatic enough to hold the stage alone for fourteen minutes. With a guitarist and drummer egging her on from a dusky corner, she fidgets on a chair, looking handsome, intelligent, just neurotic enough to be interesting. Rising, she doles out glances of woe and clutches her belly as if it were making the rest of her body miserable. The idea that she is contemplating abortion is borne (sorry) out by her shedding her black overdress to reveal a Martha Graham–scarlet gown in which she dashes about, gut-propelled, making telling gestures with its red belt as the drummer emits infant wails. Peeled down to a white layer, she seems to regain her carefree youth, then strips to a skin-colored shift and strides off. Significant Meaning hangs heavy in the air.

Perhaps I've made more of Muller's shortcomings than is necessary. But it wasn't annoyance or boredom I felt at her concert; it was rage. It seems to me that this sort of slick fakery is a menace to the art, and it seems to me that there is a lot of it around.

ONE OF THE HAZARDS OF DOING DANCE criticism is overexposure to the *Don*



Blissed-out flight: *Jennifer Muller/The Works in the company's* Kite.

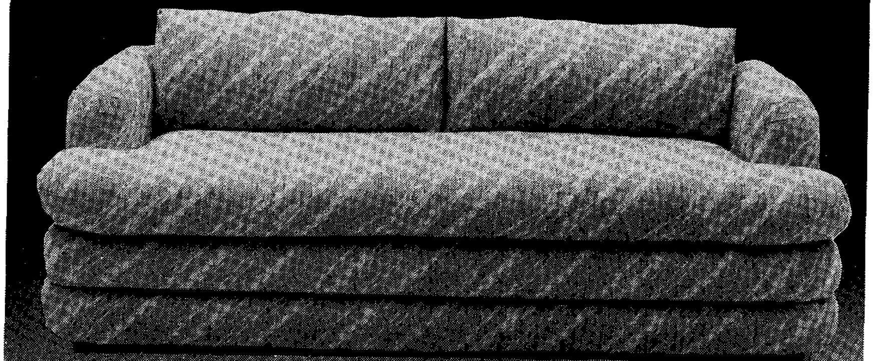
Photograph by Johan Elbers.

Quixote pas de deux—an exhibitionistic number designed to reveal a ballerina's dazzle. There are just two ladies who can sell it to me: Natalia Makarova, who plays it impishly, making light of its technical perils, and **Tamara Karpova,** who uses it to prove her membership in the divine sisterhood of Pavlova and Taglioni. There may be a snippet of doubt about Karpova's credentials when one encounters her at the semi-underground performances of her troupe, Les Ballets Trocadero (on and off at the 18th Street Playhouse, through March 23). She's a dusky-skinned, squat creature, with decidedly bunchy legs and a jawbone as assertive as Peter Martins's. She's also a bit more hirsute than you'd expect, in the vicinity of jowl, bosom, and armpit. Yet her exotic, sloe-eyed makeup is exactly right, her crooked smile entirely disarming.

And her dancing—how could this not be the real thing? The precarious perches on pointe, the frothy arm waftings that give loft to a lift, the carefully negotiated spins anchored to the finger of a partner she has learned to mistrust, the reckless dash into his arms for a moment of thrilling suspension, the *oeillades*—now flashing, now seductive—that ravish the crowd. La Karpova, the assumed persona of Antony Bassae, may be a travesty ballerina, but she reminds us uncannily of an authentic one.

Bassae has recognized both the absurdity and the poignant charm of old-fashioned ballerina mannerisms. He understands, too, that they are as central to the ballerina's effect as the technique he can only approximate. Early in the program, in the *Don Q* number, deftly partnered by Jose E. (Jacques André Igorovicz) Alicea, he is, deliberately, as funny as he is touching. Laughter at the ostensible parody of dancer and dance helps us adjust to the grotesqueness of the situation—a physically coarse man pretending to be the most exquisite of women. But as the evening progresses, he takes us deeper into his confidence.

By the time we come to his last solo, the Berceuse in *The Firebird,* Bassae has abandoned the pretense of imitating a ballerina for our amusement and titillation, and dared to become one. In this scene, the glorious creature who has rescued the ballet's lovers from monstrous evil weaves among the bodies of her vanquished foes, meditative now, and lonely. Bassae ripples back and forth on pointe, delicately drawing one foot up to the opposite knee and dipping and raising his head with tiny, birdlike tremors. Forearms and shoulders gleam with sweat; his eyes are full of wonder and sorrow. Finally he sinks to the ground, the head lifting just once more to the fading light before the wings fold over it. The spell he casts is, quite simply, poetic. ■



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By Nancy McKeon and Corky Pollan

Tasters' Choice

In less than a year Restaurant Maurice, at the Parker Meridien, has made cuisinary fireworks, thanks to creative counseling and coaching by the brilliant three-star chef Alain Senderens. To celebrate, the passionate innovator Senderens himself will run the show six days in March. With two sous-chefs in tow, Senderens will offer a different tasting dinner every night, a sampling from the celebrated L'Archestrate, his small and highly personal outpost on the rue de Varenne. Expect to find langoustine with leeks in paper; ravioli of scallops with cucumber and thyme; pigeon with asparagus, peas, and beans; his famous duck Apicius; and grapefruit tart. Indeed, expect the unexpected here and you won't be disappointed. **—Gael Greene**

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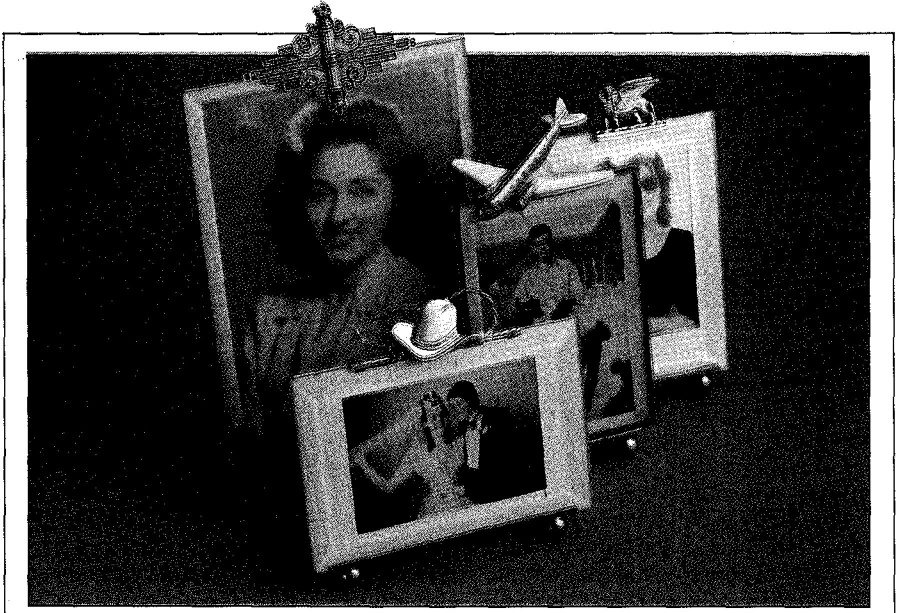

Ain't That a Frame?

These frames are barely there, but the brass-plated bronze that's there does its job with style. The Texans at To Boot made sure there was a cowboy hat (three and a half by five inches, $50) in the crowd, but there's also a sphinx ($45), an airplane ($45), and an Art Deco motif (five by seven inches, $78).
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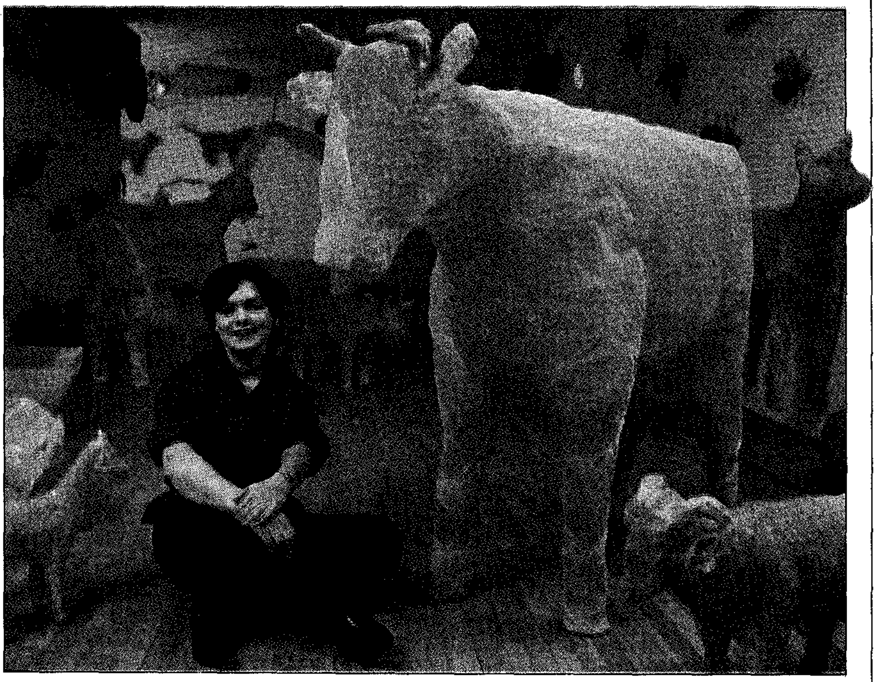

Class Menagerie

One hundred and four life-size, oversize, and undersize objects turn the Daniel Wolf gallery into a gossamer version of Old MacDonald's farm. These singularly wonderful creations of 25-year-old sculptor Marcia Dalby are made from chicken wire covered with cheesecloth, then ever so lightly sprayed with a pale-cream acrylic so they remain translucent. Just as on the Ark, they come two by two, amusingly paired: One dog's ears point up, the other's droop; there's a right boot and a left boot; one frog squats, the other jumps. At $100 to $1,500 apiece, you can consider the amusing possibilities: a steer in the living room, a pickup truck in the bathroom, a nanny goat in the kitchen.
"FARM SHOW"*/Daniel Wolf, Inc./30 West 57th Street/586-8432/Through April 2*

Photographs: top, Paul D'Innocenzo; center left and bottom, Ted Hardin.

Movies/David Denby

NEVER TURN BACK

"...*Say Amen, Somebody* celebrates the religious calling in music, the fierce pleasure in its redemptive powers..."

THE MEN AND WOMEN IN **Say Amen, Somebody,** a thrilling documentary about black gospel singers, give so much of themselves when they perform that they seem enraptured, even transfigured, right before our eyes. The presence of the camera right up close doesn't appear to put a brake on anything they do. They're not conscious of the camera; they don't play to it, as more knowing performers would. As they sing, they seem involved only in the music and what it means, and they sing with a kind of steady, rolling power. In a number such as "No Ways Tired," the sensational Barrett Sisters—three large, vibrating ladies in their fifties—start at the top and never come down. Their intensity is overwhelming, but it doesn't feel worked up, like Liza Minnelli's or Barbra Streisand's. Delois Barrett doesn't have to work herself up; she *is* up. This movie is a celebration of the religious calling in music—a celebration of people who work with the fierceness of great artists yet are selfless in a way unknown among great artists.

Produced and directed by George T. Nierenberg, the 30-year-old filmmaker whose 1980 documentary about black jazz tap dancers, *No Maps on My Taps,* is considered a classic, *Say Amen, Somebody* is both a performance film and an informal history of gospel music. Nierenberg fills in some of the personal background of the performers he shows us, so their music means more and more each time we hear it. The framework for the film is a tribute at the Antioch Baptist Church, in St. Louis, for Willie Mae Ford Smith ("Mother Smith"), who has been singing for 60 years. Mother Smith, 77, didn't make an album until she was 68 (her sound was considered uncommercial), but she was famous on the gospel circuit in the forties, and she's been a key influence on two succeeding generations of singers.

At her tribute, her children sing, as do the Barrett Sisters, the O'Neal Twins (two immense baritones), and a hair-raising young singer from St. Louis, Zella Jackson Price, who, in a moving moment later in the film, applies to Mother Smith for advice in handling a disapproving husband. The effect is of a large family gathering, and when Willie Mae Ford Smith herself stands up at the end of the tribute and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, the other singers, watching from the pews, reach a state of exaltation equal to hers. For these singers, there's virtually no difference between listening and performing; they're passionately involved either way.

Soldiers of the Lord: *The Barrett Sisters—Rhodessa, Delois, and Billie.*

The only significant figure in the film not present at the tribute is Thomas A. Dorsey, the 83-year-old composer who is generally credited as the founder of gospel music in its modern form. Dorsey, who was a blues composer and Ma Rainey's accompanist as a young man, reached a point in the twenties when he wanted greater spiritual nourishment than the blues could give him. But Dorsey didn't turn his back on the blues. As Mother Smith puts it in her affectingly written and beautifully spoken narration, Dorsey "took the church music, spirituals, and hymns and pepped them up, and put a rhythm to them and called it 'gospel.' " At first the new music was thrown out of churches. "We don't want that coonshine stuff in here; we don't want no ragtime singing in here," Mother Smith reports the ministers saying. But the gospel singers persisted and triumphed. A large, radiant woman who dispenses solid advice to anyone who needs it (we can see why she's called Mother), Willie Mae Ford Smith seems completely without vanity, but Dorsey, who is a sharp and prideful old man jealous of his reputation, is more like a famous painter or writer. In the photographs we see of him as a young man he looks suave and graceful—as dapper as John Bubbles playing Sportin' Life. We can imagine how many possibilities were open to him—how great a jazz performer he might have become—because when he sings, in his cracked but still-sweet tenor, the blues rhythms and intonations he brings to his own gospel songs are unmistakable. For him, religious music was a way of overcoming despair, and even now, conducting choral groups with his huge hands, which he whirs around in the air like threshers, he radiates a fierce pleasure in the redemptive powers of music.

These people made something out of nothing, and they've kept their achievement alive. The performers, who have never earned much money, are sure that they've been called by God, but they don't have that megalomaniacal ambitiousness that can be so off-putting in evangelists. Nierenberg's interviews bring out what the music means to them and the lines of influence from generation to generation. And while shooting in the performers' kitchens and living rooms, Nierenberg came across a secondary theme of great interest—the way the female singers' success has pulled them away from their homes, leaving their husbands and sons slightly dazed and resentful. The women in this movie, however, don't let the petulance of their men defeat them. They continue traveling and performing, spreading the word. And when they sing, their men are as responsive as anyone else. The problems of the real world aren't ignored in *Say Amen, Somebody* so much as they are triumphantly overcome. The music conquers doubt and unhappiness, and when it ends, you feel healed.

IN THE LAST DECADE OR SO, BEN Gazzara has become the sour-mash king of American film acting—the man who takes life cool and easy because he's experienced everything and nothing can come as a surprise. This is hardly the same thing as developing into a great actor, but it's a serviceable and witty way of behaving onscreen. In the generally ludicrous and inept **Tales of Ordinary Madness,** based on Charles Bukowski's acrid stories of boozing, brawling, and screwing in skid-row Los Angeles, Gazzara drags his brown paper bag and Old Crow from one scene to another and barely reacts as a variety of women throw themselves on him. Gazzara's sozzled deadpan gets funnier as the movie goes along. The beautiful Ornella Muti, playing some sort of unfathomable, self-destructive tootsie in Vietcong pajamas, lies on the floor and says to Gazzara, "Now, give it to me. Take my soul with your c--k," and the great man does little more than let his eyes glint. Actually, what else could he do? Any performer who tried to act in response to a line like that would have to make a fool of himself.

The director, Marco Ferreri (*La Grande Bouffe*), doesn't have enough control over this English-language production to reach the tone I assume he's trying for—a combination of raffish pornography and farce. Most of Ferreri's scenes are too ludicrous to be arousing or too disgusting to be funny. Muti, pursing her amazing bow lips, sticks a huge safety pin into various parts of her anatomy, and the sublime Susan Tyrrell, as a psychotic nympho (or something), makes tigerish faces at Gazzara and faints dead away from an orgasm before he's even touched her. Reviving, she goes to bed with him and then calls the cops when he's taking a bath. Narrating in a guttural voice that sounds like Henry Kissinger reading a bedtime story, Gazzara says of Tyrrell, "She ate me up like an enchilada and spit me into a police car." Someone will undoubtedly claim that such lines are intended as a parody of Raymond Chandler. Would that it were so. ■

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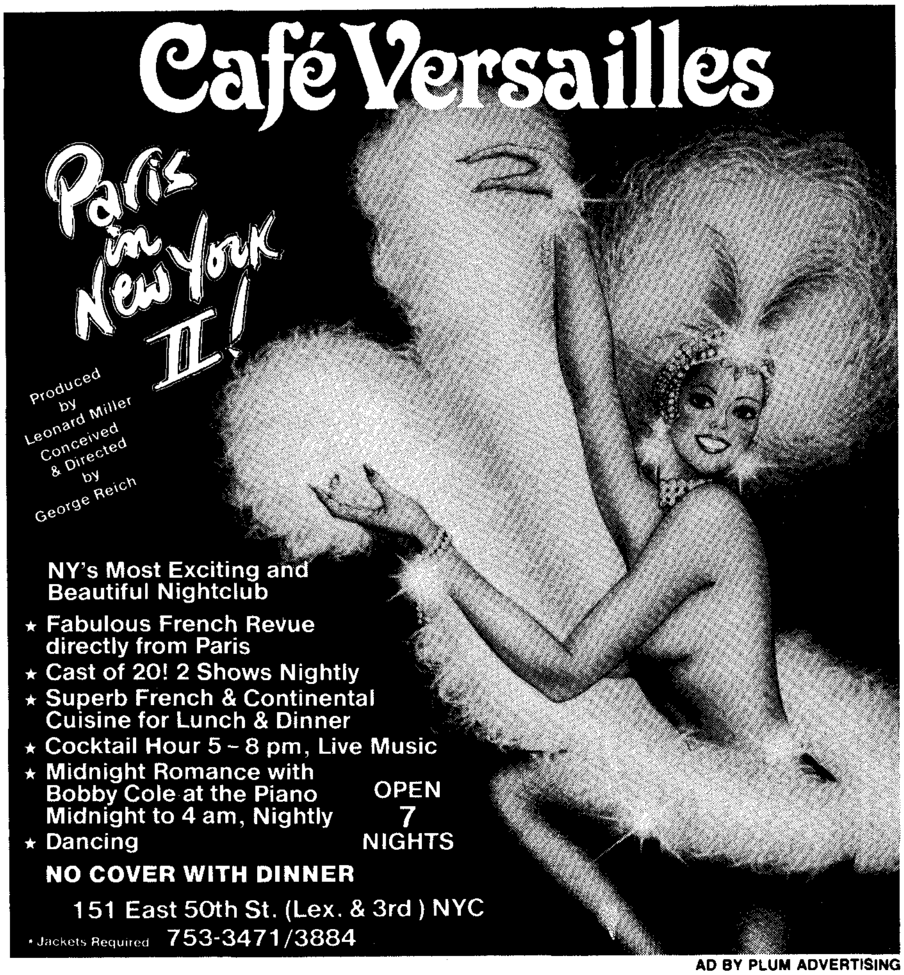

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MUSIC CRITICS SUPPOSEDLY BECOME IMmune to culture shock after years of rushing from one concert to the next, but I am still trying to readjust some delicate bearings, following a recent back-to-back afternoon with **Joan Morris** and **Christa Ludwig.** In Alice Tully Hall, Morris had just finished a deliciously wicked rendition of Stephen Sondheim's *Hyphenated Harriet, the Nouveau of New Rochelle* when I reluctantly took my leave to hear Ludwig plunge into the first despairing song of Schubert's *Winterreise* at the Metropolitan Opera House. Both singers, supreme in their diametrically opposed repertoires, capture listeners completely, and it takes more than a quick dash across Lincoln Center Plaza to shift the emotional gears properly.

Actually, Ludwig facilitated the process more swiftly than I would have ever imagined. True, even a mediocre *Winterreise* can be a shattering experience—Schubert himself wondered if anyone could possibly bear to hear so many terrifying songs at one sitting—but this harrowing performance was special. For starters, it was sung by a woman—not exactly unprecedented, but highly unusual for a cycle of narrative songs that clearly express a male experience. Lotte Lehmann made the experiment some 50 years ago, apparently with scant success, and I shudder to think of what an Elisabeth Schwarzkopf *Winterreise* might have sounded like—80 minutes of coy tippy-toeing over artificial ice.

Ludwig's interpretation made the whole question of gender irrelevant, so totally did she immerse her voice and expressive resources into the spirit of the music. This *Winterreise,* with James Levine sensitively examining every nuance of the piano accompaniment, evolved into a winter journey of intensely personal but universal tragedy. Loss of love, friends, and home inevitably led to loss of mental stability and all will to live in the last song as the singer vanished in the snow, stumbling after the pathetic old organ-grinder. Ludwig focused on this tragic vision from the very first notes, building and sustaining the tension relentlessly until the final cadence. I could quibble over some of the rushed tempos or the rather monochromatic tonal quality of Ludwig's mezzo-soprano, no longer quite the plush instrument it once was. Never mind. Few singers have faced Schubert's stark landscape so uncompromisingly or described the terrain with such devastating honesty.

Odd though it seems, Joan Morris treats the songs of Kern, Berlin, Gershwin, and Eubie Blake in much the same way, although she aims for a totally different effect. Rumor has it that Morris began her professional vocal career while sitting in Central Park, singing happily to herself, when a stranger walked up and handed her a dollar—if people would actually pay for something that comes so naturally, why not go with it? Even now, ten years later, Morris has not lost that touch of impulsive spontaneity—she is a rare breed of singer who makes a song seem like a fresh discovery every time she sings it.

Among the pleasures of a Morris recital is the opportunity of hearing many long-buried gems from the past—Berlin's *At the Devil's Ball* and *Lazy* or Gershwin's *The Lorelei* and *Isn't It a Pity?,* each one delivered in her oddly appealing, naughty-choirboy soprano with flair, wit, elegance, and genuine regard for the material. William Bolcom, at the piano, is her perfect partner in every respect, as he turns each accompaniment into a buoyant, lilting, slyly insinuating poetical statement. An added attraction at this concert was Percy Danforth, a spry 83-year-old virtuoso on the bones, which supplied their own infectious clicking commentary. Bolcom and Morris turn nostalgia into classy entertainment, perhaps even high art.

Composers' Showcase MIGHT HAVE billed its recent concert at Sotheby's "Paul Fromm's Greatest Hits," but instead this valuable group opted for the more formal "A 30th Anniversary Celebration of Fromm Music Foundation Commissions." A refugee from Hitler's Germany and for many years a wealthy Chicago wine importer, Fromm has commissioned 150 scores over the past three decades and has also supported composers in numerous other ways—the annual Fromm Week of contemporary music at Tanglewood, for example. But even the most generous patron rarely wins these days when promoting new music, a field fraught with intramural squabbling and petty jealousies. By now, Fromm must be weary of hearing how he takes a narrow Central European view of what constitutes American composition and always bets his money on a losing team—the northeastern academic establishment.

That point of view can be debated,

Photograph by Chuck Fishman.

although few would question the validity of Fromm's basic credo: "No music can be more important than the music created in our midst." At the very least, the man has done as much as anyone to keep the creative torch aflame, especially during the lean 1950s and 1960s. In fact, two of the works on the Composers' Showcase program from that period are already beginning to look like contemporary classics, judging from frequency of performance and multiplicity of recordings: Elliott Carter's Double Concerto and Luciano Berio's *Circles.*

I doubt that any ear will ever be able to sort out the finer points of Carter's Double Concerto, even after hearing dozens of performances, but there is something about this prickly atom-burst of notes that continually draws a listener back for more—probably the composer's rhetorical power, for Carter is a genuine musical poet whose eloquence shines through no matter how intricate his syntax. *Circles* poses fewer problems, a setting of three e e cummings poems for soprano, harp, and percussion. This tour de force of avant-garde bel canto technique and operatic melodrama sounds as fresh and adventurous today as in 1960. Joan Heller did well by it, although I wonder if any singer will equal those theatrically potent performances that the late Cathy Berberian delivered twenty years ago.

The more recent works by Shulamit Ran, Earl Kim, and Ralph Shapey are less likely to survive the test of time, but Fred Lerdahl's gorgeous *Beyond the Realm of Bird* for soprano and chamber orchestra unabashedly revels in sensuous expressionism—another indication that romantic fires are being rekindled, even in the groves of academe. The Contemporary Chamber Ensemble performances under Arthur Weisberg's direction were beyond reproach.

AS HONORARY PRESIDENT OF THE SOCIETY for the Prevention of Cruelty to Massenet (not to be confused with a similarly named outfit that protects the reputation of Gounod, an inferior composer), I feel honor-bound to report briefly on the Manhattan Opera Theater's production of **Cléopâtre,** a work not seen hereabouts since Mary Garden vamped the title role in 1919. Massenet, a workaholic to the end, managed to complete four operas in 1912, the year of his death. They are uniformly awful, and it would be far kinder to forget all about them. **Cléopâtre,** number three in this unhappy quartet, sounds like **Thaïs** with water, the product of an exhausted talent. Hampered by a piano accompaniment and a postage-stamp stage, the heavily cut performance was a noble but doomed effort, primarily notable for the work of two promising young singers, Ruby Hinds and E. Lynn Nickerson. ■

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Books/Reginald Hill, Rhoda Koenig

GALA PERFORMANCE

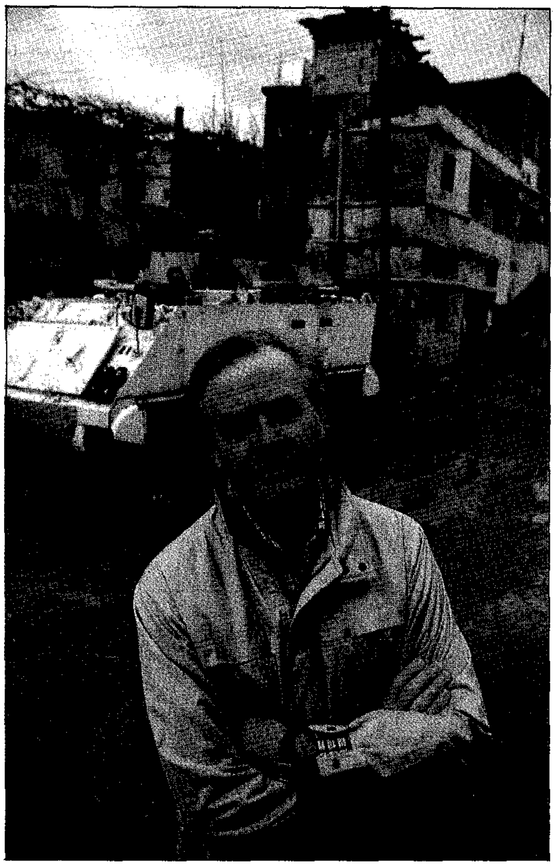
"...Special effects, transformations, gods out of machines are part of the drama of subversion in *The Little Drummer Girl*..."

The Little Drummer Girl, *by John le Carré. Alfred A. Knopf; 430 pages; $15.95.*

IT WOULD TAKE A PEN A LOT MIGHTIER than the sword to impede *The Little Drummer Girl*'s progress to the best-seller list, so I'm delighted to be able conscientiously to cheer it on its way. Nor is it simply a formula success. All the usual tasty le Carré ingredients are here, but the mix is new, the flavor subtly different: We have moved away from Smiley-land to the Middle East, from the Cold War to the burning emotions of the Arab-Israeli conflict, from national security to national hate. Smiley is no great loss. It was what he did rather than what it did to him that made him interesting. The last of the Karla books, *Smiley's People* was a kind of celebratory climax, a gala performance of the espionage circus. The skill was breathtaking, but you didn't lie awake nights wondering about those people. We'd come a long way from the focal humanity of *The Spy Who Came In From the Cold.*

Now, in *The Little Drummer Girl,* the human dimension tops the bill once more, without the slightest dilution of those special effects, those transformation scenes, those trompe l'oeil back cloths, those gods out of machines that make le Carré's stagings of the drama of subversion so memorable. The theatrical metaphor is apt: The leading lady of the book is an actress called Charlie. Why not? Karla, after all, was a fellow. Names are where we start to know one another, and in le Carré's world knowledge is the beginning of deceit. Who else would have called a constitutional melancholic Smiley? And the Smiley figure here, a puppet master more skillful than Smiley who spots, auditions, and casts Charlie, is an Israeli called Schulmann, whose real name is Kurtz, "though he used it so seldom he might have been forgiven if one day he forgot it altogether."

Charlie is also known as "Charlie the Red," for her hair color and her political sympathies. It is her unfocused though passionately held radical beliefs that make her perfect for the part Kurtz has in mind. On the firm foundation of her known sympathies with the Palestinian cause, he can build for her an activist role that will eventually lead to Khalil, the terrorist leader most eagerly sought by, and most cunningly hidden from, the Israelis. But Charlie must accept the part willingly. It is a role too complex and too demanding to be maintained by someone simply coerced into it by threat, blackmail, or bribery. It requires a commitment atavistic in its depth and schizophrenic in its breadth. For Charlie to agree to do it, she must be made to feel like an Israeli; for her to succeed in doing it, she must be made to feel like a Palestinian. And for the novel to succeed as a work of art, the reader must be persuaded that this is possible.



Le Carré in Lebanon: *The land of the terrorists.*

Le Carré does not duck the issue. He omits no stage of the long and complex periods of persuasion and preparation. And in the end we are thoroughly convinced. Side by side we see a great actress slowly creating a role and a great director checking every detail of background, costume, period, and continuity. The link between the two—the "agent-runner," in espionage parlance, Charlie's mentor, prompter, and chief rehearser—is Joseph (her friends' name for him) or Richthoven (his cover name) or Becker ("the German version of the Hebrew version of the German version of his [real] name"). It is he who creates the relationship that brings her within range of Kurtz's persuasion. And when she has been persuaded and starts to rehearse an affair with the target terrorist's brother, it is Joseph who acts as stand-in.

The devastating effect such pressures have on Charlie is described against backgrounds ranging from the inner councils of the Israelis to the terrorist-training grounds of the Palestinians. Not for le Carré the boring recitation of agency-collected detail that is offered as authentication by some thriller writers; he makes his facts, wherever he gets them, felt along the arteries. Perhaps his greatest achievement is the balance he strikes between Charlie's tragedy and the greater tragedy of Arab-Israeli hatred. The larger contains the lesser without either's being diminished; fact and fiction fuse.

It's been clear for some time that le Carré wants to be taken seriously as a novelist. His claim is undeniable now, but just in case anyone still equates seriousness with dullness, I will add that none of the pleasures you'd expect from a thriller—pace, violent action, shock, suspense—is missing from this. **—R.H.**

Reginald Hill is the author of A Killing Kindness *and* Who Guards the Prince?

White Mischief, *by James Fox. Random House; 299 pages; $15.95.*

IN THE 1920s AND '30s A NUMBER OF THE more unruly members of the British upper classes found a happy home in the Happy Valley of Kenya. Some were planters, some ranchers, but their real occupations were playing polo, swapping wives (one hostess used the bed-

Photograph by Don McCullin.

room keys as counters in a game of chance), and mowing down the dumber animals. During their lighter moments, they threw bread and broke up the furniture in the country club. In this carefree atmosphere, even Isak Dinesen and the Prince of Wales got biffed in the eye by flying rolls, but when someone tried to pass the latter cocaine between courses he was frog-marched away. "Well, there is a limit," huffed the indignant bouncer, "even in Kenya."

On January 24, 1941, someone else reached his limit and blew this little paradise apart. That morning a disabled Buick was found on the Nairobi-Ngong road with a body in it; it was that of the twenty-second earl of Erroll, and there was a bullet hole behind his left ear. Suspicion at once centered on Sir Jock Delves Broughton, a baronet who had agreed to let his much younger wife divorce him so she could marry her lover, Erroll. The night before, Broughton had toasted the happy couple: "I wish them every happiness," he had said, "and may their union be blessed with an heir." Even the most sophisticated guests were astonished at this; the next morning, they (and the police) wondered if the baronet was less civilized than he seemed. A jury found Broughton not guilty of the murder; no one else was ever arrested for it.

James Fox has conducted a thorough and fascinating quest for the truth that has turned up some characters and bits of business straight out of Agatha Christie: the countess who shot her lover and herself in a train at the Gare du Nord, the tape-recorded message from beyond the grave. Fox tells this story well (though he comes a bit unglued over his meeting with Broughton's elegant widow, now Lady Diana Delamere), and leaves me with no doubt that he's found the right solution. But if murder stories, to paraphrase Walpole, are entertainments to those who think and tragedies to those who feel, *White Mischief* may inspire very different reactions in different readers. To those who like exotic backgrounds and flashy personalities, it will be a lot more fun than those chronicles of murders in Texas or California. Others, though, may feel that this book tells them more than they want to know about a few silly and unattractive people. (Erroll, a vicious womanizer, enjoyed cuckolding his friends; he would say to a child, in front of its parents, "Come to Daddy." Diana Broughton, who took up with Erroll one month after her marriage, refused to share a room with the husband she called "that dirty old man.") Fox is a very good reporter, but he would have to be a great novelist to make this tale of a playboy, a gold digger, and an old fool add up to more than a hill of very small and mealy potatoes. **—R.K.**

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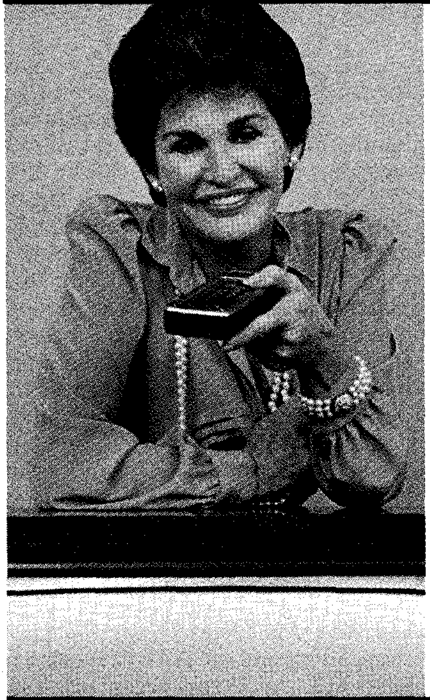

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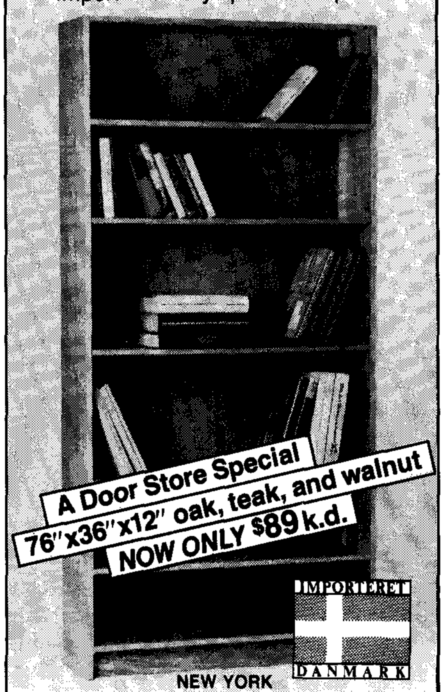

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Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Bijoux

BETH MOSKOWITZ, THE AWARD-WINNING jewelry designer, is holding a sale in her new midtown showroom. In earrings: malachite, black onyx, or carnelian drops, were $69, now $36; Art Deco-style silver with choice of turquoise, mother-of-pearl, malachite, or tigereye insets, were $80, now $43; crescent-shaped earring jackets for your own diamond studs, 14K gold with precious-stone accents, were $250, now $100. In necklaces: ice-blue aquamarine with tourmaline accents, were $150, now $50; clear quartz with gold or colored-stone accents, were $140, now $45; amethyst with clear quartz, were $280, now $140; yellow citrine with pink tourmaline accents, were $120, now $60; gold-filled twisted strands with semi-precious-stone combinations, were $300–$600, now $150–$300. Checks accepted; no credit cards; all sales final. *Beth Moskowitz, 56 West 45th St., Suite 1506 (730-0850); Tues.–Fri. 11:30 a.m.–6:30 p.m., Sat. and Sun. 11 a.m.–4 p.m.; 3/15–20 only.*

Your Fireplace

THIS FIRM DOES FIREPLACE WORK AND usually charges $35 to inspect your fireplace for safety and compliance with the N.Y.C. Building Code. The inspection includes an estimate for any work needed, but there is no obligation on your part to follow through. The $35 fee is now reduced to $10 per fireplace. An appointment is necessary. Cash only. *Welles Fireplace Co., 287 East Houston St. (777-5440); Mon.–Fri. 9:30 a.m.–5 p.m.; through 4/15.*

Sportswear

SPORTSWEAR FOR BOYS AND MEN AND girls sizes 7–14 is on sale here at 30 percent off. The brand names include Duofold, Izod, Levi, and others. Boys' Izod short-sleeved knit shirts, were $17, now $11.90; men's, were $27, now $18.90; Duofold polyester-and-cotton turtlenecks for men and women, were $16, now $11.20; children's, were $14, now $9.80; Lee and Levi pre-washed and unwashed jeans in girls', boys', and student sizes, now 30 percent off; men's and boys' sweatshirts (crew-necked or zippered front) and sweatpants in solids and stripes, were $9–$14 each, now $6.30–$9.80. New spring sportswear from Adidas, Nike, and Puma, at least 10 percent off. A.E., M.C., V., checks accepted; refunds possible. *Melnikoff's, 1594 York Ave., at 84th St. (288-2419); Mon.–Wed., Fri., and Sat. 9 a.m.–6 p.m., Thurs. till 7 p.m.; through 3/26.*

Coffee Time

A VARIETY OF COFFEE-MAKERS AND OTHER things are on sale in this Yorkville emporium. Toshiba My Café eight-cup coffee-makers (not digital), were $129, now $99; General Electric Coffeematic II, was $30.98, now $23.50; G.E. Brew Starter electronic coffee-makers, were $64.98, now $49.50 (non-electronic models, were $56.98, now $39.50); Bonjour Cafetiere Chambord eight-cup coffee-makers, were $75, twelve-cup, were $80, now $55 and $59, respectively; Braun or Krups electric coffee mills, 150W, were $27 each, now $21; Varco Electric dry-food grinders, were $35, now $25.50; Thermique Thermo Carafe, was $30, now $22.50; W.M.F. Fraser stainless-steel kettles, were $112, now $75; English copper kettles, were $80, now $59.50; chrome-coated copper kettles with tin lining, were $60, now $39.50; Bubble Pot, 2½-qt. kettles in four colors, were $33.50, now $19.50; Whistle Pot enamel-covered steel kettles in four colors, were $37.50, now $29.50. Also, Bremen House coffee beans, were $4.29 a lb., now $3.49. A.E., M.C., V., checks accepted; all sales final. *Bremen House, Inc., 220 East 86th St. (288-5500); Mon.–Sat. 9 a.m.–8 p.m. and Sun. 11 a.m.–7 p.m.; through 3/31.* ▬

ON APRIL 18TH, WE'RE MAKING A BIG ISSUE OUT OF OUR FIFTEENTH BIRTHDAY.

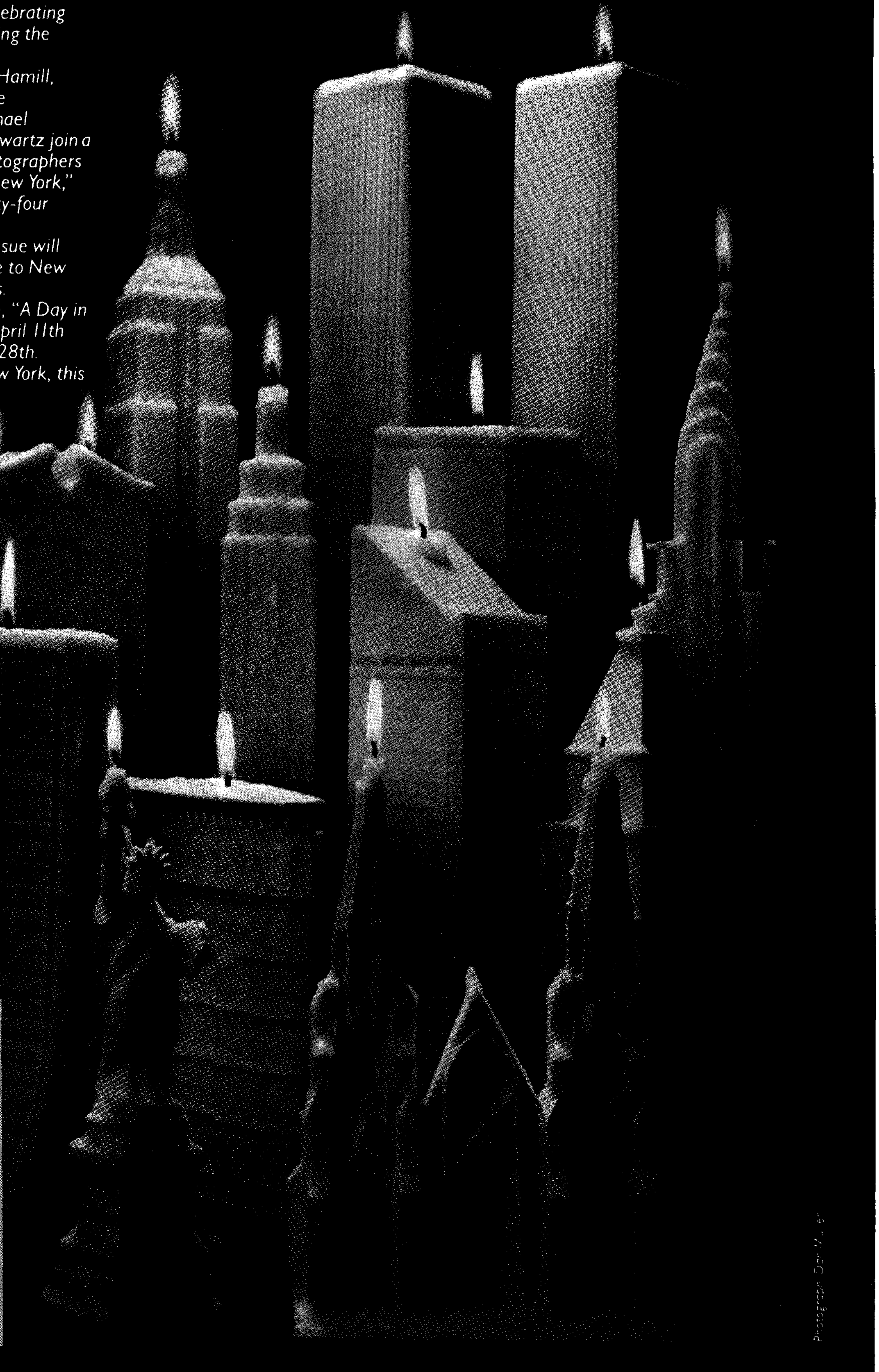
At New York Magazine, we're celebrating our fifteenth birthday by celebrating the city we're named for.

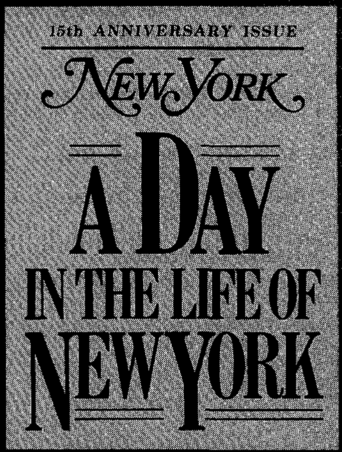
In our April 18th issue, Pete Hamill, Marie Brenner, Michael Daly, Julie Baumgold, Nicholas Pileggi, Michael Kramer, Jenny Allen, and Tony Schwartz join a dozen of the world's greatest photographers to capture "A Day in the Life of New York," an unforgettable portrait of twenty-four hours in the life of New York City.

What's more, this souvenir issue will also contain a retrospective salute to New York Magazine's first fifteen years.

Our April 18th birthday issue, "A Day in the Life of New York," is on sale April 11th and closes for advertising March 28th.

And if you do business in New York, this is the perfect time to be in New York.





15th ANNIVERSARY ISSUE

New York

A DAY IN THE LIFE OF NEW YORK

Photograph: Dan [illegible]

CUE

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A Complete Entertainment Guide for the Week Beginning March 16

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Johnny West." #2—Thru Mar. 15: "The Constant Factor." Opening Mar. 16: "Aria for an Athlete."
3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Mar. 17: "Vigilante"; "The Entity." Beg. Mar. 18: "Power Force"; "Time Walker."
4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Mar. 17: "Muddy River." Beg. Mar. 18: "A Hard Day's Night." **AGEE ROOM**—Jerry Lewis Festival. Thru Mar. 14: "Hardly Working."; "Rock-A-Bye-Baby." Mar. 15-16: "The Disorderly Orderly"; "Geisha Boy." Mar. 17-18: "The Patsy"; "Living It Up." Mar. 19-20: "The Bellboy"; "The Errand Boy."
6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Hollywood Out-takes." #2—Thru Mar. 19: "Kamikaze '89." Opening Mar. 20: "Personals."
7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Mar. 14: "Africa Addido"; "Mondo Cane." Mar. 15: "The Big Bird Cage"; "The Girl in Room 2A." Mar. 16: "The Love Butcher"; "Love Camp 7." Mar. 17: "The Ghastly Ones"; "The Headless Eyes." Mar. 18-19: "Ilsa—She Wolf of the SS"; "Ilsa—Harem Keeper of the Oil Sheiks." Mar. 20: "I Drink Your Blood"; "Don't Look in the Basement."
9. **ART—8th St. E. of University Pl.** 473-7014. "Tootsie."
10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Mar. 14: "Bonnie and Clyde"; "The Left-Handed Gun." Mar. 15: "Gaslight"; "The Visit." Mar. 16: "Horse Feathers"; "The Big Store." Mar. 17: "42nd Street"; "Dancing Lady." Mar. 18-19: "Casablanca"; "The Maltese Falcon. (1941)" Mar. 20: "Rain"; "Of Human Bondage."
11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Mar. 17: "Veronika Voss"; "Man of Iron."
13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Mar. 15: "The Damned"; "Death in Venice." Mar. 16-17: "Diabolique"; "Cat People. (1982)" Mar. 18-19: "Catch-22"; "If. . ." Beg. Mar. 20: "Days of Heaven"; "Badlands."
14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Sophie's Choice." #2—"Sophie's Choice."
16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Frances." #2—"Come and Get It." #3—"The Year of Living Dangerously." #4—"Coup de Torchon."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Victor/Victoria"; "My Favorite Year."
21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Table for Five."
22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Mar. 17: "Lovesick." Opening Mar. 18: "High Road to China."
23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "48 Hrs."
24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Tootsie." #2—"Sophie's Choice." #3—"The Lords of Discipline."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Mar. 17: "Lovesick." Opening Mar. 18: "High Road to China." #2—"Trenchcoat."
31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Let's Spend the Night Together."
32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"The Entity." #2—"The Verdict." #3—"The House on Sorority Row." #4—"Table for Five." #5—"Caligula." #6—"The Dark Crystal."
33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"The Lords of Discipline." #2—582-5070. "Time Walker."
35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "48 Hrs."
36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T., the Extra-Terrestrial."
37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Joy Sticks." #2—975-8369. Thru Mar. 17: "One Dark Night."
38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "48 Hrs." **EMBASSY 3**—Tent: "The Year of Living Dangerously." **EMBASSY 4**—"An Officer and a Gentleman."
39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Mar. 14: "Yojimbo"; "Sanjuro." Mar. 15-16: "San Francisco"; "The Merry Widow." Mar. 17-19: "The Producers"; "A Funny Thing Happened On the Way to the Forum." Beg. Mar. 20: "8 1/2"; "I Vitelloni." #2—Mar. 14-15: "O Lucky Man!"; "If. . ." Mar. 16-17: "The Warriors"; "The Wanderers." Mar. 18-19: "Rebel Without a Cause"; "East of Eden." Mar. 20: "Camelot."
41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Ten to Midnight." #2—Tent.: "Vigilante."
42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Pirates of Penzance."
44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Mar. 17: "Parsifal." Beg. Mar. 18: "An Officer and a Gentleman."
45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."
46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Starstruck."
47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Victory March."
48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Mar. 17: "Table for Five." Opening Mar. 18: "High Road to China."
51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Mar. 17: "Mr. Hulot's Holiday." **New Directors/New Films.** (For more info. see this heading under "Museums & Societies" listings.) Mar. 18: "A Question of Silence"; "Wild Style." Mar. 19: "A Question of Silence"; "Wild Style"; "Irezumi: Spirit of Tattoo"; ". . . And God Cheated Them." Mar. 20: "Irezumi: Spirit of Tattoo"; "A Farewell to the Land"; ". . . And God Cheated Them"; "Betrayal: The Story of Kamilla."
54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Verdict."
55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Britannia Hospital."
56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "The Gift."
57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Trenchcoat."
58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Year of Living Dangerously." #2—"Sophie's Choice."
60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "48 Hrs." **CORONET**—"The King of Comedy."
61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Thru Mar. 19: "Sophie's Choice." Opening Mar. 20: "Next Year if All Goes Well."
62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Local Hero." **CINEMA II**—753-0774. "Betrayal."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Tales of Ordinary Madness." #2—832-2720. Tent.: "Lovesick."
71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Frances."
72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Tootsie." #2—"Ten to Midnight."
73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Say Amen, Somebody."
74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Tender Mercies."
76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "An Officer and a Gentleman."
78. **UA EAST—First Ave. at 85th St.** 249-5100. "Ten to Midnight."
80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"The Lords of Discipline." #2—427-1332. "Vigilante."
82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Mar. 17: "Sophie's Choice."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900 #1 Thru Mar. 17: "Table for Five." Opening Mar 18 "High Road to China." #2—"The Year of Living Dangerously."

61st Street & Above
West Side

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85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280 #1—"La Nuit de Varennes." #2—Thru Mar 17 "The Stationmaster's Wife." Opening Mar 18 "Success." #3—"The Night of the Shooting Stars "

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"The Pirates of Penzance." #2—"Diva."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Mar. 14: "Yes, Giorgio", "That Midnight Kiss." Mar. 15-16: "Song of Love"; "Tonight We Sing." Mar. 17-19: "Sweethearts"; "Everybody Does It." Beg. Mar. 21 "Don Giovanni."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745 #1—"Choice of Arms." #2—"Lianna."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Tootsie." #2—"Sophie's Choice." #3—"Lovesick " #4—"The Year of Living Dangerously "

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"The Verdict " #2—"Frances."

95. **THALIA—95th St. W. of B'way.** 222-3370. Mar. 14: "Eboli " Mar 15: "The Day of the Locust"; "The Last Tycoon." Mar. 16: "The Glass Key"; "The Seventh Victim." Mar. 17: "Tempest"; "Rosemary's Baby " Mar. 18-19: "Easy Living"; "The Devil and Miss Jones." Mar. 20: "Cabaret"; "The Threepenny Opera."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Mar 14 "Being There"; "California Split." Mar 15 "Mr Deeds Goes to Town"; "The Talk of the Town " Mar. 16: "Vidas Secas"; "How Tasty Was My Little Frenchman." Mar. 17: "The Idiot"; "The Men Who Tread on the Tiger's Tail." Mar. 18: "Cesar" "The Baker's Wife." Mar. 19: "Fox and His Friends " Mar. 20: "Camille"; "Wuthering Heights "

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Trenchcoat." #2—"Ten to Midnight." #3—"Joy Sticks." #4—"Vigilante."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Mar 17 "Vigilante"; "The Entity." Beg. Mar. 18: "Power Force", "Time Walker."

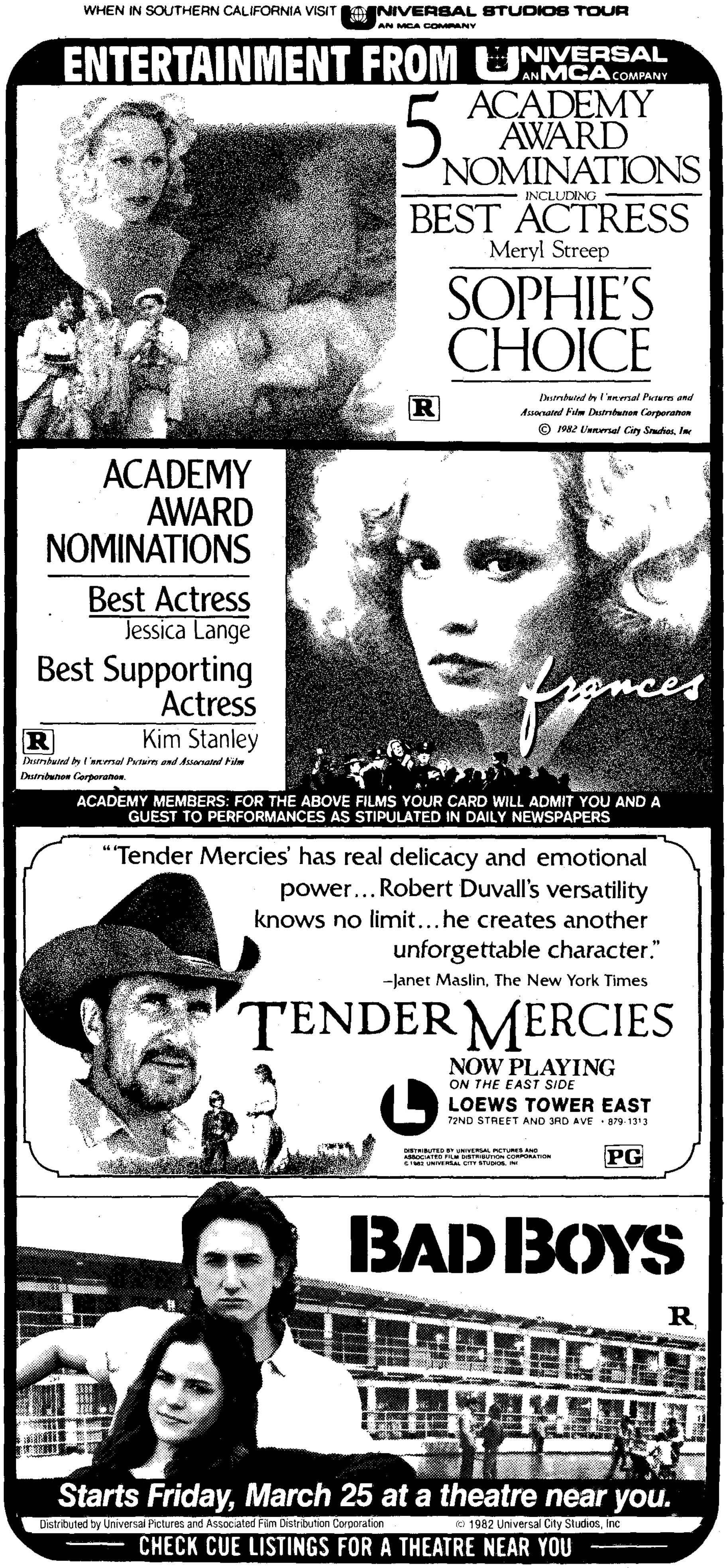
Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900 Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1 50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), "Living Planet" (1979) by Francis Thompson, Inc (Dennis Earl Moore). Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson and Roman Kroiter "Living Planet"; 7:30 p.m.: "To Fly", "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly", "Living Planet."

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010 Adm. $3. Mar. 17, 8 p.m.: "Meta Mayan" and the premier of a new work, by Edin Velez, appearing in person, at **Millennium Film Workshop, 66 E. 4th St.**

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $3, members $2. Beg. Mar. 19: Cinema Indonesia Mar 19, 2 p.m.: "Red Lips, Pure Heart" (1980) by Slamet Rahardjo. In Indonesian, Eng. subtitles

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4. Thru Mar. 19· Films from Greece: 1995-1982. Mar. 18, 7 p.m. "The Sky" (1962) by Takis Kanellopoulis; 8:40 p m "Eleftherios Venizelos" (1979) by Pandelis Voulgaris Mar. 19, 2 p.m.: "O Megalexandros" (1980) by Theodoros Angeloupolus. 6 15 p.m.: "Delikanis" (1963) by Manolis Skouloudis; 8:15 p.m.: "When the Greeks" (1981) by Lakis Papastathis.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SOPHIE'S CHOICE

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Best Supporting Actress
Kim Stanley

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BAD BOYS

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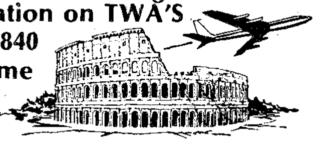

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MOVIES

BEACON THEATER—B'way nr. 74th St. 874-1717. Adm. $5. Opera films. Mar. 20, 4, 7 p.m.: Moussorgsky's "Boris Godunov" (1954) with Alexander Pirogov, the Singers, Chorus, Orchestra and Ballet of the Bolshoi Theater. In Russian, Eng. subtitles.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Mar. 18, 8 p.m.: "Inside Out" (1978), "Fin in a Leaden Waste" (1979), "Approach" (1980), "Hoboken Home Views: Portrait of a Mile Square City" (1983) by Nora Jacobson, appearing in person. Opening Mar. 19, 8 p.m.: "Illusions" (1983) by Julie Dash, with "Lost Boundaries" (1949) by Albert Werker. Mar. 20, 8 p.m.: New Filmmakers Showcase.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Adm. by don. Mar. 18-19, 9 p.m.: "Diaboliques" (1955) by Henri-Georges Clouzot, with Simone Signoret, Vera Clouzot. In French, Eng. subtitles.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $3; members, senior citizens & students $2.50. Mar. 19, 8 p.m.: "The Threepenny Opera" (1931) with Rudolph Forster, Carola Neher.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, Twelfth Ave. at 46th St. 245-0072. Free after museum adm. Wed.-Sun., 10 a.m.-5 p.m. (tickets available until 4 p.m.): "Reflections" (1982) by David Hoffman.

THE KITCHEN—484 Broome St. 925-3615. Adm. $3.50; members $2. Daily, 2 p.m.: Highlights from Video Roma, including "Atlantis" (1981), "The Myth of the World-Shell" (1981) by Andras Ranjnai, Magyar Televizio, "22 September" (1982) by Gottlieb Renz, Tamara Cybulski, Bettina Nes; 3 p.m.: First Runs by new video artists; 4 p.m.: "Social Studies I & II" (1983), "Cuban Outtakes" (1980) by Lyn Blumenthal; 5 p.m.: "Mythical and Ironical Songs & Stories: Man/Nature" by Michel Auder.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Free with museum adm. Daily (Tues.-Thurs.), 2 p.m.: "Upon This Rock" (1970) by Harry Rasky. On St. Peter's Church in Rome, with Ralph Richardson, Orson Welles. In conjunction with the exhibition, "The Vatican Collections: The Papacy and Art." Mar. 15-18, 1 p.m.: Films on Sculpture. Mar. 15, 6 p.m. (Adm. $6): "The Lady Vanishes" (1938) by Alfred Hitchcock, with Michael Redgrave, Margaret Lockwood.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contrib. $2.50. Mar. 18, 8 p.m.: 80 minutes of new films by active workshop members. Mar. 19, 8 p.m.: "0,1,1,2,3,5: or The Walls Have the Floor" (1983) by Pola Rapaport.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Sug. contrib. $3, members $2. Fassbinder TV Films. Mar. 15-18, 5:15, 7:15 p.m.: "I Only Want You to Love Me" (1976). (Tickets advance sale, Tues.-Fri., 10 a.m.-5 p.m. at the museum.)

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Mar. 19-20, 12 noon: "The Dancing Pirate" (1936) by Lloyd Corrigan, with Charles Collins, Steffi Duna. What's Happening? Film Series. Mar. 15, 6 p.m.: "La Frontera" (1982) by Victoria Schultz, "Todos Santos Cuchumatan" (1982) by Olivia Carrescia. Cineprobe Film Series. Mar. 14, 6 p.m.: "The Bad and the Beautiful" (1967), "Noblesse Oblige" (1978-81) by Warren Sonbert, appearing in person. Recent Video Documentaries (running continuously during museum hours). Mar. 15: "In Motion: Amiri Baraka" (1982) by St. Clair Bourne. Mar. 17: "The Ends of the Earth: Plaquemines Parish" (1982) by Andrew Kolker, Louis Alvarez. Mar. 18: "Piano Players Rarely Ever Play Together" (1981) by Stevenson Palfi. Mar. 20: "How Much is Enough?: Decision Making in the Nuclear Age" (1982) by Andrew Stern. Rediscovering French Film—Part II. Mar. 14, 2:30 p.m.: "Le Miracle des Loups" (silent, 1924) by Raymond Bernard, with Charles Dullin, Philippe Hériat. French titles. Mar. 15, 2:30 p.m.: "Autour de L'Argent" (silent, 1927) by Jean Dréville, with narration by Dréville (1971), "La P'tite Lilie" (silent, 1927), "En Rade" (silent, 1927) both by Alberto Cavalcanti, with Catherine Hessling. French titles. Mar. 17, 2 p.m.: "L'Argent" (silent, 1927) by Marcel L'Herbier, with Pierre Alcover, Brigitte Helm. French titles; 6 p.m.: "Le Miracle des Loups." Mar. 18, 2:30 p.m.: "La Glaçe à Trois Faces" (silent, 1927), French titles, "Finis Terrae" (silent, 1929) both by Jean Epstein; 6 p.m.: "La Chute de la Maison Usher" (silent, 1928), French titles, "Mor'Vran" (1931), in French. Both by Epstein. Mar. 19, 2:30 p.m.: "Le Tournoi" (silent, 1928) by Jean Renoir. French titles, piano accompaniment; 5 p.m.: "Tire-au-Flanc" (silent, 1928) by Renoir, with Michel Simon, Jean Helbling. French titles, piano accompaniment. Mar. 20, 2:30 p.m.: "Maternité" (silent, 1929) by Marie Epstein, Jean Benôit-Lévy. French titles, piano accompaniment; 5 p.m.: "Ames d'Enfants" (silent, 1928) by Epstein, Benôit-Lévy. French titles, piano accompaniment.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Mar. 15-20 (Mar. 15-17, 8 p.m.; Mar. 18-19, 8, 10 p.m.; Mar. 20, 5, 7:30 p.m.): "Le Beau Mariage" (1982) by Eric Rohmer, with Beatrice Romand. In French, Eng. subtitles. Mar. 16, 7:30 p.m.: "Empty Suitcases" (1980) by Bette Gordon, appearing in person. Mar. 18, 7:30 p.m.: "Day of Wrath" (1943) by Carl Theodore Dreyer. In Danish, Eng. subtitles.

NEW DIRECTORS/NEW FILMS—57th St. Playhouse, W. of Ave. Americas. 877-1800 ext. 489. Adm. $4; students, senior citizens, Film Society of Lincoln Center & Museum of Modern Art members $3.50, in advance only. Tickets available, advance sale, at the Museum, 18 W. 54th St., and day of performance at the 57th St. Playhouse. Mar. 18, 6 p.m.: "A Question of Silence" by Marleen Gorris, in Dutch, Eng. subtitles; 8:30 p.m.: "Wild Style" by Charlie Ahearn. Mar. 19, 1 p.m.: "A Question of Silence"; 3:30 p.m.: "Wild Style"; 6 p.m.: "Irezumi: Spirit of Tattoo" by Yoichi Takabayashi. In Japanese, Eng. subtitles. Mar. 20, 1 p.m.: "Irezumi: Spirit of Tattoo"; 8:30 p.m.: "A Farewell to the Land" by Mitsuo Yanagimachi. In Japanese, Eng. subtitles.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. Mar. 15, 12 noon: "The Man Who Knew Too Much" (1934) by Alfred Hitchcock. Collectors Choice film program. Mar. 15, 2:30 p.m.: "Patrick", "The Molders of Troy" by Jack Ofield. Viewpoint film series. Mar. 17, 12 noon: "The Generator Factory" by Joris Iven.

NEW YORK UNIVERSITY—Schimmel Auditorium, Tisch Hall, 40 W. 4th St. 598-7867. Free. Mar. 18, 6 p.m.: "House of Strangers" (1949) by Joseph L. Mankiewicz, with Edward G. Robinson, Susan Hayward.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Sug. Don. $2. Mar. 18, 8 p.m.: "Citizen Kane" (1941) by Orson Welles.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. The New Greek Cinema. Mar. 15, 6 p.m.: "Stella" (1955) by Michael Cacoyannis; 8:15 p.m.: "Honeymoon" (1979), 10:10 p.m.: "A Foolish Love" (1981). (American premieres) Both by George Panousopoulos. Mar. 16, 6 p.m.: "A Girl in Black" (1956) by Cacoyannis; 8:15 p.m.: "Honeymoon"; 10:10 p.m.: "A Foolish Love." Mar. 17, 6 p.m.: "Thanos and Despina" (1968) by Nikos Papatakis; 8:15 p.m.: "Honeymoon"; 10:10 p.m.: "A Foolish Love." Mar. 18, 6 p.m.: "The Sky" (1962) by Takis Kanellopoulos, 8:15 p.m.: "Honeymoon"; 10:10 p.m: "Days of '36" (1972) by Theodoros Angelopoulos. Mar. 19, 6 p.m.: "America, America" (1963) by Elia Kazan; 8:15 p.m.: "Honeymoon"; 10:10 p.m.: "Days of '36." Mar. 20, 5:15, 9 p.m.: "O Megaloxandros" (1980) by Angelopoulos. Public Service Program—Sat.-Sun. 2 p.m. (Adm. free.): "Anarchism in America" (1982) by Steven Fishler and Joel Sucher, including newsreel footage of Emma Goldman, and interviews with Mollie Steimer, and others.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Mar. 19, 2 p.m.: "Noh Drama" (1969), "Bunraku" (1969).

SPANISH INSTITUTE—Preview Screening Room, 1600 B'way, 9th floor. 628-0420. Free. Mar. 16, 6 p.m.: "El Amor del Capitán Brando" (1974) by Jaime de Armiñán. In Spanish.

YM & YWHA—92nd St. branch, on Lexington Ave. 427-6000, ext. 162. Adm. $1.75. Mar. 14, 8:15 p.m.: "The Boat is Full" (1980) by Markus Imhoof. In French/German, Eng. subtitles.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Mar. 17: "Ten to Midnight." #2—Thru Mar. 17: "Trenchcoat." #3—Thru Mar. 17: "Vigilante."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Joy Sticks."

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—"Joy Sticks." #2—Thru Mar. 17: "One Dark Night." Beg. Mar. 18: "Power Force."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Mar. 17: "Table for Five." #2—"Gandhi."

105. DALE—W. 231st St. at B'way. 884-5300. #1—Thru Mar. 17: "Vigilante." Beg. Mar. 18: "High Road to China." #2—"Sophie's Choice."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Tootsie." #2—"Sophie's Choice." #3—"Vigilante." #4—Thru Mar. 17: "Lovesick." Beg. Mar. 18: "High Road to China."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Gandhi." #2—"48 Hrs."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Gandhi."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Tootsie." #2—"Vigilante." #3—"Ten to Midnight."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—Thru Mar. 17: "Sophie's Choice." Beg. Mar. 18: "Power Force." #2—"Trenchcoat." #3—"Ten to Midnight." #4—"The Verdict." #5—"Joy Sticks."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"The Lords of Discipline." #2—"Vigilante."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—"Ten to Midnight." #2—Thru Mar. 17: "Vigilante." Beg. Mar. 18: "Power Force."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. "Joy Sticks."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Gandhi." #2—"Tootsie."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Lovesick." #2—"Sophie's Choice." #3—"Table for Five." #4—"Trenchcoat."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. Thru Mar. 17: "Time Walker." Beg. Mar. 18: "High Road to China."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Sophie's Choice." #2—Thru Mar. 17: "Vigilante." Beg. Mar. 18: "High Road to China." #3—"Ten to Midnight." #4—"Joy Sticks."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—Tent.: "The Year of Living Dangerously." #2—Tent.: "The Verdict."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Tent.: "Sophie's Choice." #2—Thru Mar. 17: "Vigilante." #3—Thru Mar. 17: "Joy Sticks."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—Thru Mar. 17: "Table for Five." #2—Thru Mar. 17: "Joy Sticks."

221. FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy. 252-6112. "Time Walker."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Gandhi." #2—"Tootsie."

225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. Thru Mar. 17: "Sophie's Choice." Beg. Mar. 18: "High Road to China." **SOUTH**—"Trenchcoat."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Mar. 17: "Vigilante"; "Mad Man."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. "Gandhi."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. "An Officer and a Gentleman."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. "Ten to Midnight."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Mar. 17: "Table for Five." #2—Thru Mar. 17: "The Verdict." #3—"Trenchcoat." #4—"Tootsie."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Mar. 15: "First Blood." Beg. Mar. 16: "The Chosen."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—"Sophie's Choice." #2—"Gandhi."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Mar. 17: "Vigilante." Beg. Mar. 18: "High Road to China." #2—"Tootsie." #3—"Ten to Midnight."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Tent.: "Time Walker." #2—Tent.: "Ten to Midnight."

302. MARINER'S HARBOR—JERRY LEWIS— 273-9601. Tent.: "Ten to Midnight."

303. NEW DORP—HYLAN— 351-6601. #1—"Tootsie." #2—"48 Hrs."

304. NEW DORP—LANE— 351-2110. "Gandhi."

305. NEW DORP—RAE— 979-0444. #1—"Table for Five." #2—"Joy Sticks."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Vigilante." #2—"Ten to Midnight."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Sophie's Choice." #2—Thru Mar. 17: "Lovesick." Beg. Mar. 18: "High Road to China."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Trenchcoat."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Time Walker." #2—"Tootsie." #3—"Vigilante." #4—Thru Mar. 17: "Ten to Midnight." Beg. Mar. 18: "High Road to China."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Lovesick." #2—"Tootsie."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Sophie's Choice." #2—"The Verdict." #3—"Table for Five." #4—"Trenchcoat."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Mar. 17: "An Officer and a Gentleman." Beg. Mar. 18: "Q."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Gandhi." #2—"The Lords of Discipline."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Tootsie." #2—Thru Mar. 17: "Vigilante." Beg. Mar. 18: "Power Force."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru Mar. 17: "Vigilante." Beg. Mar. 18: "Power Force." #2—"Ten to Midnight." #3—"48 Hrs."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Mar. 17: "Table for Five." Beg. Mar. 18: "High Road to China." #2—"Tootsie." #3—"Trenchcoat."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Joy Sticks." #2—"Sophie's Choice." #3—"Time Walker." #4—"Gandhi."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "Sophie's Choice."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Mar. 17: "Without a Trace."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. #1—"Table for Five." #2—"Ten to Midnight."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Sophie's Choice." #2—"The Verdict."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Tootsie."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Joy Sticks." #2—"Time Walker." #3—"Trenchcoat." #4—Thru Mar. 17: "Lovesick." Beg. Mar. 18: "High Road to China."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"Ten to Midnight." #2—"The Verdict." #3—"Table for Five." #4—"Sophie's Choice." #5—"Joy Sticks."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Gandhi." #2—Thru Mar. 17: "The Year of Living Dangerously."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "Vigilante."

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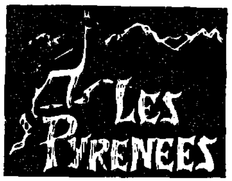

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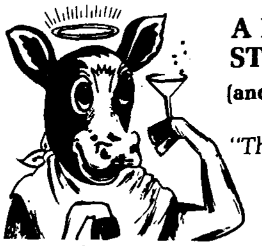

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MOVIES

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Gandhi." #2—"Trenchcoat." #3—Thru Mar. 17: "Time Walker." Beg. Mar. 18: "Hot and Bothered."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. Thru Mar. 17: "Joy Sticks." Beg. Mar. 18: "Power Force."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"Sophie's Choice." #2—"Ten to Midnight." #3—Thru Mar. 17: "Vigilante." Beg. Mar. 18: "Joy Sticks."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Mar. 17: "My Favorite Year"; "Victor/Victoria." Beg. Mar. 18 (tent.): "Lovesick"; "Blade Runner."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. "Frances."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Mar. 17: "Without a Trace"; "Taps."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Mar. 17: "Vigilante." Beg. Mar. 18: "Power Force." #2—Thru Mar. 17: "Lovesick." Beg. Mar. 18: "High Road to China."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Mar. 17: "One Dark Night"; "The Thing. (1982)"

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"Gandhi." #2—Thru Mar. 17: "Vigilante."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Tootsie." #2—"Joy Sticks."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Gandhi." #2—Program unavailable.

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Program unavailable.

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Tent.: "Time Walker."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. "Tootsie."

501. BALDWIN—RKO— 223-9230. "Gandhi."

502. BELLEROSE—RKO— 775-1351. Thru Mar. 15: "First Blood." Beg. Mar. 16: "The Chosen."

504. BELLMORE—THE MOVIES— 785-3032. Thru Mar. 17: "Without a Trace." Beg. Mar. 18: "Time Stands Still."

511. EAST MEADOW—FLICK— 794-8008. #1—"The Verdict." #2—"Trenchcoat."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Ten to Midnight." #2—"Joy Sticks." #3—Thru Mar. 17: "Vigilante." Beg. Mar. 18: "High Road to China." #4—Thru Mar. 17: "Lovesick." Beg. Mar. 18: "Power Force."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Mar. 17: "Frances." Beg. Mar. 18: "Sting II." #2—Thru Mar. 17: "Without a Trace." Beg. Mar. 18: "Lovesick."

516. FARMINGDALE—RKO— 249-0122. Thru Mar. 17: "Without a Trace."

517. FLORAL PARK—RKO FLORAL— 352-2280. "Ten to Midnight."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Trenchcoat." #2—"Joy Sticks."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Tootsie."

524. HEWLETT—RKO— 791-6768. Thru Mar. 15: "First Blood." Beg. Mar. 16: "The Chosen."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Time Walker." #2—Thru Mar. 17: "Vigilante." Beg. Mar. 18: "Power Force."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Joy Sticks." **SOUTH**—"The King of Comedy."

529. LAWRENCE—RKO— 371-0203. #1—Thru Mar. 17: "Trenchcoat." Beg. Mar. 18: "High Road to China." #2—"48 Hrs." #3—"Tootsie."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Mar. 17: "The Lords of Discipline." Beg. Mar. 18: "Hot and Bothered." #2—Thru Mar. 17: "Time Walker." Beg. Mar. 18 (tent.): "Vigilante."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. Program unavailable.

532. LONG BEACH—LIDO— 432-0056. Thru Mar. 17: "Fame"; "Victor/Victoria." Beg. Mar. 18: "Lovesick."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Sophie's Choice." #2—"Ten to Midnight." #3—"Joy Sticks." #4—"Table for Five."

534. LYNBROOK—STUDIO ONE— 599-1444. Thru Mar. 17: "The Year of Living Dangerously."

535. MALVERNE—TWIN— 599-6966. #1—Thru Mar. 17: "Frances." Beg. Mar. 18: "Lovesick." #2—Thru Mar. 17: "Without a Trace." Beg. Mar. 18 (tent.): "Missing."

536. MANHASSET—MANHASSET— 627-7887. #1—Thru Mar. 17: "Lovesick." Beg. Mar. 18: "The Stationmaster's Wife." #2—Thru Mar. 17: "Joy Sticks." Beg. Mar. 18: "High Road to China." #3—"Ten to Midnight."

537. MANHASSET—RKO CINEMA— 627-1300. Program unavailable.

540. MASSAPEQUA—PEQUA— 799-6464. "Gandhi."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—Thru Mar. 17: "Time Walker." Beg. Mar. 18: "Power Force." #2—Thru Mar. 17: "Lovesick." Beg. Mar. 18: "High Road to China." #3—"Tootsie." #4—"Table for Five." #5—"Sophie's Choice." #6—"Vigilante." #7—"Trenchcoat."

542. MERRICK—GABLES— 546-0734. Thru Mar. 17: "Best Friends." Beg. Mar. 18: "Without a Trace."

545. NEW HYDE PARK—HERRICKS— 747-0555. "Gandhi."

546. NEW HYDE PARK—RKO ALAN— 354-4338. Thru Mar. 17: "Table for Five."

548. OLD BETHPAGE—CINE CAPRI— 752-1610 Thru Mar. 17: "Without a Trace." Beg. Mar. 18: "Lovesick."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Mar. 17: "Without a Trace." #2—Thru Mar. 17 (tent.): "The Year of Living Dangerously."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Tootsie." #2—"The Year of Living Dangerously."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Mar. 15: "First Blood." Beg. Mar. 16: "The Chosen."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Trenchcoat." #2—"48 Hrs."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Trenchcoat." #2—"Sophie's Choice." #3—"Table for Five."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Mar. 17: "Without a Trace."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Ten to Midnight."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Time Walker." #2—"The Verdict."

559. ROSLYN—ROSLYN— 621-8488. #1—"Tootsie." #2—"Gandhi."

561. SYOSSET—SYOSSET— 921-5810. "Sophie's Choice."

562. SYOSSET—UA CINEMA 150— 364-0700. "Table for Five."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "Gandhi."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—Thru Mar. 17: "48 Hrs." #2—Thru Mar. 17: "Vigilante." #3—Thru Mar. 17: "Joy Sticks." #4—Thru Mar. 17: "The King of Comedy." #5—Thru Mar. 17: "Ten to Midnight." #6—Thru Mar. 17: "Trenchcoat." #7—Thru Mar. 17: "Tootsie." #8—Thru Mar. 17: "Sophie's Choice." #9—Thru Mar. 17: "The Lords of Discipline." #10—Thru Mar. 17: "Time Walker"; "One Dark Night." #11—Thru Mar. 17: "Table for Five."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"The Lords of Discipline." #2—"Ten to Midnight."

571. WANTAGH—RKO— 781-6969. "Joy Sticks."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"Joy Sticks." #2—Thru Mar. 17: "Ten to Midnight." Beg. Mar. 18: "High Road to China." #3—Thru Mar. 17: "Time Walker." Beg. Mar. 18: "Power Force."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—"Trenchcoat." #2—"Joy Sticks."

601. BABYLON—BABYLON— 669-3399. "Joy Sticks."

602. **BABYLON—RKO—** 669-0700. # 1—"Tootsie." # 2—"Vigilante."

603. **BABYLON—SOUTH BAY—** 587-7676. # 1—"Sophie's Choice." # 2—"48 Hrs." # 3—Thru Mar. 17: "Time Walker." Beg. Mar. 18: "Power Force."

604. **BAY SHORE—CINEMA—** 665-1722. "Ten to Midnight."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. # 1—"Lovesick." # 2—"Gandhi."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Mar. 17: "The Last American Virgin." Beg. Mar. 18: "An Officer and a Gentleman."

612. **CENTER MORICHES—CENTER—** 878-2100. "Trenchcoat."

613. **CENTEREACH—CENTEREACH—** 588-0088. "Trenchcoat."

616. **COMMACK—MAYFAIR—** 543-0707. "Table for Five."

617. **COMMACK—RKO—** 499-4545. # 1—"Tootsie." # 2—"Ten to Midnight."

619. **CORAM—CORAM—** 698-7200. Thru Mar. 17: "Vigilante."

621. **CORAM—PINE—** 698-6442. # 1—"Joy Sticks." # 2—"Ten to Midnight."

622. **DEER PARK—DEER PARK—** 667-2440. "Tootsie."

625. **EAST HAMPTON—CINEMAS—** 324-0448. # 1—"Trenchcoat." # 2—"Gandhi." # 3—Thru Mar. 17: "The Year of Living Dangerously." Beg. Mar. 18: "High Road to China." # 4—"Joy Sticks." # 5—"Ten to Midnight."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Gandhi."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "The King of Comedy."

628. **ELWOOD—ELWOOD—** 499-7800. # 1—"48 Hrs." # 2—"Lovesick."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. # 1—"Ten to Midnight." # 2—"Time Walker."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "The Verdict."

632. **HUNTINGTON—RKO SHORE—** 421-5200. # 1—"Tootsie." # 2—"Gandhi." # 3—"Ten to Midnight." # 4—Thru Mar. 17: "Table for Five."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Joy Sticks."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Sophie's Choice."

635. **ISLIP—ISLIP—** 581-5200. # 1—"Sophie's Choice." # 2—"Tootsie." # 3—"Table for Five."

636. **KINGS PARK—KINGS PARK—** 269-4422. Thru Mar.. 17: "Vigilante."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Joy Sticks."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Mar. 17: "Best Friends."

639. **LINDENHURST—LINDENHURST—** 888-5400. "An Officer and a Gentleman."

640. **MATTITUCK—MATTITUCK—** 298-4405. # 1—"Tootsie." # 2—Thru Mar. 17: "The Verdict." # 3—Program unavailable.

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Thru Mar. 17: "Table for Five." Beg. Mar. 18: "High Road to China." **OUTDOOR**—Thru Mar. 17: "Time Walker." Beg. Mar. 18: "Power Force."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. # 1—"Trenchcoat." # 2—"The Verdict."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Mar. 17: "Best Friends." Beg. Mar. 18 (tent.): "Without a Trace."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Mar. 17: "Best Friends." Beg. Mar. 18: "Without a Trace."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. # 1—"48 Hrs." # 2—"Gandhi." # 3—Thru Mar. 17: "Table for Five." Beg. Mar. 18: "High Road to China."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. # 1—"Tootsie." # 2—"Joy Sticks."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. Thru Mar. 17: "Vigilante." Beg. Mar. 18: "Power Force." **OUTDOOR**—"Ten to Midnight."

651. **PATCHOGUE—SUNWAVE—** 475-7766. # 1—"Sophie's Choice." # 2—"Trenchcoat."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Mar. 15: "First Blood." Beg. Mar. 16: "The Chosen."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Mar. 17: "Vigilante."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Mar. 17: "Das Boot." Beg. Mar. 18: "Yol."

658. **SAYVILLE—SAYVILLE—** 589-0232. # 1—Thru Mar. 17: "The Verdict." # 2—Thru Mar. 17: "Without a Trace." Beg. Mar. 18: "Lovesick." # 3—Thru Mar. 17: "Ten to Midnight."

659. **SHIRLEY—DRIVE-IN—** 281-5444. # 1—Thru Mar. 10: "One Dark Night." # 2—"Vigilante."

660. **SHIRLEY TWIN—** 281-4466 # 1—"Joy Sticks." # 2—Thru Mar. 17: "Vigilante."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Sophie's Choice."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. # 1—Thru Mar. 17: "Table for Five." # 2—Thru Mar. 17: "Tootsie."

664. **STONY BROOK—LOEWS—** 751-2300. # 1—"Tootsie." # 2—"48 Hrs." # 3—"Gandhi."

666. **WEST ISLIP—TWIN—** 669-2626. # 1—Thru Mar. 17: "An Officer and a Gentleman." Beg. Mar. 18: "Ten to Midnight." # 2—Thru Mar. 17: "Without a Trace." Beg. Mar. 18: "Vigilante."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Mar. 17: "Sophie's Choice."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Tent.: "Lovesick."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. Thru Mar. 17: "The Verdict." Beg. Mar. 18: "High Road to China."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Gandhi."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. # 1—"Trenchcoat." # 2—"Table for Five." # 3—"Joy Sticks."

703. **CROSS RIVER—CINEMA—** 763-8811. Thru Mar. 17: "Without a Trace." Beg. Mar. 18: "Table for Five."

705. **GREENBURGH—CINEMA 100—** 946-4680. # 1—"Sophie's Choice." # 2—"Trenchcoat."

707. **HARTSDALE—CINEMA—** 428-2200. # 1—Thru Mar. 17: "48 Hrs." # 2—"Gandhi." # 3—"Tootsie." # 4—"Table for Five."

708. **LARCHMONT—PLAYHOUSE—** 834-3001. Thru Mar. 17: "Trenchcoat." Beg. Mar. 18: "The Stationmaster's Wife."

709. **MAMARONECK—PLAYHOUSE—** 698-2200. # 1—"Sophie's Choice." # 2—"Ten to Midnight." # 3—"Time Walker." # 4—Thru Mar. 17: "Lovesick." Beg. Mar. 18: "High Road to China."

710. **MOUNT KISCO—MOUNT KISCO—** 666-6900. # 1—"Sophie's Choice." # 2—"Tootsie."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Mar. 17: "Vigilante." Beg. Mar. 18 (tent.): "Joy Sticks."

712. **NEW ROCHELLE—LOEWS—** 632-1700. # 1—"Gandhi." # 2—"Tootsie."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. # 1—"48 Hrs." # 2—"Joy Sticks." # 3—"Time Walker." # 4—"Ten to Midnight." # 5—Thru Mar.17: "Vigilante." Beg. Mar. 18: "High Road to China."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Table for Five."

716. **OSSINING—ARCADIAN—** 941-5200. # 1—Thru Mar. 17: "Vigilante." Beg. Mar. 18: "High Road to China." # 2—"Tootsie."

717. **PEEKSKILL—BEACH—** 737-6262. # 1—"Tootsie." # 2—"Vigilante." # 3—"Joy Sticks." # 4—"Ten to Midnight." # 5—Thru Mar. 17: "Table for Five."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. # 1—"Gandhi." # 2—Thru Mar. 17: "48 Hrs." Beg. Mar. 18: "High Road to China." # 3—Thru Mar. 17: "Time Walker." # 4—"The Verdict."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Mar. 17: "Best Friends."

721. **PLEASANTVILLE—ROME—** 769-0720. "Joy Sticks."

722. **RYE—RYE RIDGE—** 939-8177. # 1—Tent.: "Trenchcoat." # 2—Tent.: "Time Walker."

723. **SCARSDALE—FINE ARTS—** 723-6699. Tent.: "Coup de Torchon."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Mar. 17: "Best Friends." Beg. Mar. 18: "Without a Trace."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru Mar. 17: "Vigilante." Thru Mar. 18 (tent.): "Caligula."

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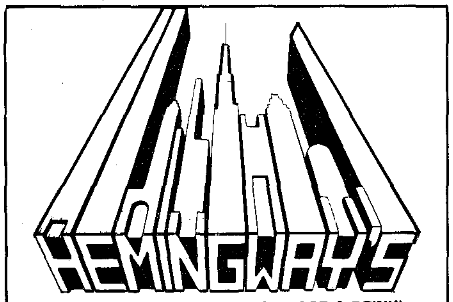

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727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—Thru Mar. 17: "The Year of Living Dangerously." Beg. Mar. 18: "High Road to China." #2—"Joy Sticks."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Ten to Midnight."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"The King of Comedy." #2—"The Verdict."

731. **YONKERS—KENT—** 237-3440. "Joy Sticks."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Gandhi." #2—"Tootsie." #3—Thru Mar. 17: "Lovesick." Beg. Mar. 18: "High Road to China." #4—"Sophie's Choice."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Trenchcoat." #2—"Sophie's Choice."

Rockland County

744. **NANUET—ROUTE 59—** 623-3355. "Ten to Midnight."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Tootsie." #2—"Table for Five." #3—"Joy Sticks." #4—"Vigilante." #5—"Gandhi."

746. **NEW CITY—TOWN—** 634-5100. #1—"Gandhi." #2—"Table for Five."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—Thru Mar. 17: "Lovesick." Beg. Mar. 18: "High Road to China." #2—"Sophie's Choice."

748. **NYACK—CINEMA EAST—** 358-6631. "The Verdict."

751. **PEARL RIVER—CENTRAL—** 735-2530. "The Lords of Discipline."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "48 Hrs."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "An Officer and a Gentleman."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Without a Trace."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Trenchcoat."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Tootsie."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Joy Sticks." #2—"Sophie's Choice."

774. **DANBURY—CINE—** 743-2200. #1—"Tootsie." #2—"Lovesick." #3—Thru Mar. 17: "Time Walker." Beg. Mar. 18: "High Road to China."

775. **DANBURY—CINEMA—** 748-2923. #1—"Gandhi." #2—Thru Mar. 17: "Table for Five." Beg. Mar. 18 (tent.): "The King of Comedy."

777. **DANBURY—PALACE—** 748-7496. #1—"Ten to Midnight." #2—"Trenchcoat." #3—"One Dark Night."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Tootsie."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Trenchcoat." #2—"The Verdict."

780. **FAIRFIELD—COUNTY—** 334-1411. "Joy Sticks."

781. **GREENWICH—CINEMA—** 869-6030. "Sophie's Choice."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Tootsie." #2—"Trenchcoat." #3—"Table for Five."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. Thru Mar. 17: "Gandhi." Beg. Mar. 18: "High Road to China."

784. **NORWALK—CINEMA—** 838-4504. #1—"Joy Sticks." #2—"Vigilante."

785. **NORWALK—NORWALK—** 866-3010. "Ten to Midnight."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Mar. 15: "My Favorite Year"; "The Stunt Man." Mar. 16-17: "La Cage aux Folles"; "La Cage aux Folles II." Beg. Mar. 18: "Lianna."

789. **SPRINGDALE—STATE—** 325-0250. Thru Mar. 17: "Missing." Beg. Mar. 18: "48 Hrs."

790. **STAMFORD—AVON—** 324-9205. #1—"Ten to Midnight." #2—"48 Hrs."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Lovesick." #2—"Gandhi." #3—Thru Mar. 17: "Vigilante." Beg. Mar. 18 (tent.): "The King of Comedy."

792. **STAMFORD—RIDGEWAY—** 323-5000. Thru Mar. 17: "Time Walker." Beg. Mar. 18: "High Road to China."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Tootsie." #2—"Gandhi." #3—Thru Mar. 17: "Lovesick." Beg. Mar. 18: "High Road to China."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Gandhi." #2—227-3324. "Sophie's Choice." #3—227-9619. "Tootsie." #4—226-6666. "Table for Five."

796. **WESTPORT—POST—** 227-0500. "The Year of Living Dangerously."

798. **WILTON—CINEMA—** 762-5678. "Trenchcoat."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Tootsie." #2—"Gandhi." #3—Tent.: "Sophie's Choice."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Mar. 17: "Vigilante." Beg. Mar. 18: "High Road to China." #2—Thru Mar. 17: "Time Walker."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Sophie's Choice." #2—Thru Mar. 10: "Lovesick."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"48 Hrs." #2—"Gandhi." #3—"Time Walker."

805. **JERSEY CITY—STATE—** 653-5200. #1—"Ten to Midnight." #2—"Joy Sticks." #3—"Vigilante."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"The Lords of Discipline." #2—"Lovesick." #3—"Ten to Midnight." #4—"Vigilante."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Gandhi." #2—"Tootsie." #3—"Time Walker." #4—"48 Hrs." #5—"Sophie's Choice." #6—"Table for Five."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Mar. 17: "Without a Trace." #2—Thru Mar. 17: "One Dark Night."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Mar. 17: "Without a Trace." Beg. Mar. 18: "Vigilante."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Gandhi."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—Thru Mar. 17: "Vigilante." Beg. Mar. 18: "High Road to China." #2—"Time Walker."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Tent.: "The Year of Living Dangerously."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Mar. 17: "Joy Sticks." Beg. Mar. 18: "High Road to China."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Mar. 17: "Best Friends." Beg. Mar. 18: "Lovesick."

819. **MILLBURN—RKO—** 376-0800. #1—"Joy Sticks." #2—"Trenchcoat."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Joy Sticks." #2—Thru Mar. 17: "Ten to Midnight." Beg. Mar. 18: "Power Force." #3—"Trenchcoat."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. Thru Mar. 17: "Table for Five." Beg. Mar. 18 (tent.): "Das Boot."

828. **VERONA—VERONA—** 239-0880. "Sophie's Choice."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. Thru Mar. 17: "Without a Trace." Beg. Mar. 18: "Lovesick."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Tootsie." #2—Thru Mar. 10: "48 Hrs." #3—"The Verdict."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Mar. 10: "An Officer and a Gentleman." Beg. Mar. 11: "Peter Pan."

841. **CRANFORD—RKO—** 276-9120. #1—"Trenchcoat." #2—"Time Walker."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Mar. 17: "Without a Trace"; "I, the Jury." Beg. Mar. 18: "Lovesick"; "Deathtrap."

846. **LINDEN—TWIN—** 925-9787. #1—"Sophie's Choice." #2—Tent.: "Vigilante."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Mar. 17: "Best Friends"; "Body Heat." Beg. Mar. 18: "Sting II"; "The Best Little Whorehouse in Texas."

849. **SUMMIT—STRAND—** 273-3900. "Sophie's Choice."

851. **UNION—FIVE POINTS—** 964-3466. Thru Mar. 17: "Lovesick." Beg. Mar. 18: "High Road to China."

852. **UNION—LOST PICTURE SHOW—** 964-4497. Thru Mar. 17: "Le Beau Mariage."

854. **UNION—RKO—** 686-4373. #1—"Tootsie." #2—"Gandhi."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Joy Sticks." #2—"Sophie's Choice." #3—Thru Mar. 17: "Ten to Midnight." Beg. Mar. 18 (tent.): "The Stationmaster's Wife."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Mar. 17: "Table for Five." #2—Thru Mar. 17: "Frances."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Mar. 17: "The Last American Virgin." Beg. Mar. 18: "Lovesick."

861. **CLOSTER—CLOSTER—** 768-8800. Tent.: "Trenchcoat."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Gandhi." #2—"Tootsie." #3—"Table for Five." #4—"The Lords of Discipline."

863. **EMERSON—TOWN—** 261-1000. "Tootsie."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Joy Sticks." #2—"Sophie's Choice."

866. **FAIRVIEW—TWIN—** 941-2424. Program unavailable.

867. **FORT LEE—LINWOOD—** 944-6900. #1—Thru Mar. 17: "Lovesick." Beg. Mar. 18: "High Road to China." #2—"Ten to Midnight."

868. **FORT LEE—SHARON—** 224-0202. Thru Mar. 17: "Joy Sticks."

871. **HACKENSACK—RKO ORITANI—** 343-8844. #1—"Time Walker." #2—"Ten to Midnight." #3—Thru Mar. 17: "Joy Sticks."

873. **OAKLAND—TWIN—** 337-4478. #1—Thru Mar. 17: "Lovesick." Beg. Mar. 18: "High Road to China." #2—"Tootsie."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Mar. 17: "Without a Trace." #2—Thru Mar. 17: "One Dark Night."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Sophie's Choice."

876. **PARAMUS—CINEMA 35—** 845-5070. Tent.: "Missing."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Mar. 17: "The Entity"; "The Sorceress." Beg. Mar. 18: "Vigilante"; "The Last American Virgin."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Gandhi." #2—"The King of Comedy." #3—"Tootsie." #4—"Trenchcoat." #5—"Lovesick." #6—"The Verdict." #7—"Time Walker."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—Thru Mar. 17: "Vigilante." #2—Thru Mar. 17: "Table for Five." Beg. Mar. 18: "High Road to China."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Mar. 17: "Frances." Beg. Mar. 18: "Without a Trace."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"Tootsie." #2—"Gandhi."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Mar. 17: "Without a Trace." #2—Thru Mar. 17: "Time Walker."

885. **TEANECK—CEDAR LANE—** 836-3430. "An Officer and a Gentleman."

886. **TENAFLY—BERGEN—** 567-0004. "Sophie's Choice."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. "Ten to Midnight."

889. **WESTWOOD—PASCACK—** 664-3200. Tent.: "The Verdict."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	***No one under 17 admitted.***

New Films

★ **New films recommended by *New York's* critic.**

ARIA FOR AN ATHLETE—(1hr. 48m., '83) In Polish, Eng. subtitles. The late nineteenth century tale of a young boy who runs away to join the circus and become "The Strongest Man in the World." Dir. Filip Bajon. 2

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. 62

BRITANNIA HOSPITAL—(1hr. 56m., '83) Disgust may fire up an artist, inspiring him to get started on a project, but unless he's supremely intelligent (Swift, Céline, Buñuel, Godard), disgust will destroy his art. Lindsay Anderson, alas, is not in that company, and his new movie is an atrocity. Using the chaos of a London hospital as a metaphor for England's decline (how original!), Anderson produces one crude, hysterical, unfunny scene after another. The actors are abused, and the audience is abused—it's a misery to sit through. Written by David Sherwin. 55

CHOICE OF ARMS—(1hr. 57m., '83) In French, Eng. subtitles. A reformed gangster risks his respectable lifestyle when an old friend turned convict comes to ask him for help. Dir. Alain Corneau, with Gerard Depardieu, Katherine Deneuve, Yves Montand. 90

CONSTANT FACTOR, THE—(1hr. 36m., '83) Newly released. In Polish, Eng. subtitles. A young idealist tries to grapple with a corrupt and confused environment. Dir. Krzysztof Zanussi. 2

COUP DE TORCHON—(2hrs. 8m., '82) In French, Eng. subtitles. Bertrand Tavernier's ambitious black comedy set in pre-war French West Africa is fascinating but difficult to like. As the hero, the fat, slothful police officer Lucien Cordier (Philippe Noiret) at first seems a clown, but he's a sly, intelligent, vicious man, who suddenly starts killing his enemies or tricking them into doing each other in. He achieves what the French would call a moment of lucidity: He realizes that nothing on earth can stop him or bring him to account. Clearly, Tavernier and his screenwriter, Jean Aurenche (transposing an American novel—Jim Thompson's *Pop. 1280*—to the African locale) are trying for an existential fable about the terrifying nature of freedom. Apart from these attempted profundities, the movie offers a bitterly funny portrait of the underside of colonial rule: These French colonials are like warring neighbors in Marseilles. To call them imperialists would be to give them more grandeur than they actually have. With Isabelle Huppert as Noiret's sluttish mistress; Stéphane Audran as his shrewish wife. The scandalously anti-picturesque art direction is by the legendary Alexandre Trauner. 16, 723

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 88

★ **E.T., THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 36

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. 23, 35, 38, 60, 111, 303, 411, 529, 552, 567, 603, 628, 648, 664, 707, 714, 719, 752, 789, 790, 804, 807, 830

FRANCES—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-pit sequences in which Frances is raped and lobotomized are virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. 16, 71, 93, 437, 513, 535, 858, 882

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. 45, 104, 111, 113, 205, 223, 231, 236, 304, 408, 413, 423, 426, 447, 450, 501, 540, 545, 559, 566, 606, 625, 626, 632, 648, 664, 701, 707, 712, 719, 732, 745, 746, 775, 783, 791, 793, 795, 800, 804, 807, 810, 854, 862, 878, 883

GIFT, THE—(1hr. 45m., '83) In French, Eng. subtitles. An unsuspecting bank clerk on his final business trip receives a beautiful callgirl as a retirement present from his colleagues. With Clio Goldsmith, Pierre Mondy, Claudia Cardinale. Dir. Michel Lang. R. 56

HIGH ROAD TO CHINA—(1hr. 45m., '83) A roguish ex-W.W. I ace and a beautiful heiress face the perils of three continents in search of the woman's missing father. PG. 22, 30, 48, 83, 105, 109, 208, 210, 225, 237, 307, 401, 412, 420, 439, 512, 529, 536, 541, 573, 625, 642, 648, 700, 709, 714, 716, 719, 727, 732, 747, 774, 783, 792, 793, 801, 811, 817, 851, 867, 873, 879

JOHNNY WEST—(2hrs., 9m., '77) Newly released. In German, Eng. subtitles. American rock meets German postwar alienation, and a young man working as a roadie longs to be a rock star. Dir. Roald Koller, with Rio Reiser and the Manhattans. 2

KAMIKAZE '89—(1hr. 46m., '83) In German, Eng. subtitles. Police Lieutenant Jansen (Rainer Werner Fassbinder), an ace detective, must locate the terrorist who threatens to bomb the headquarters of the one powerful media conglomerate which runs a futuristic Germany. Dir. Wolf Gremm. 6

★ **KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays seige to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon that we don't worry about the moral implication of laughing at sickies. R. 60, 528, 567, 627, 730, 775, 791, 878

★ **LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the an-

cien régime, the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. 86

LIANNA—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. 90, 788

★ **LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up-tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea; and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it. The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Ferness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. 62

LORDS OF DISCIPLINE, THE—(1hr. 43m., '83) Violent, preposterous drama set in authoritarian military school in South Carolina. The director, Englishman Franc Roddam, works up a sadomasochistic frenzy—hazing rituals, humiliations, punishments, even torture—but never establishes any convincing level of reality. David Keith stars as the high-principled boy who tries to protect a black cadet from torment, and Robert Prosky is the mysterious colonel who hovers in corridors like the Holy Ghost, dispensing advice and gnomic remarks. R. 24, 33, 80, 202, 408, 530, 567, 570, 751, 806, 862

LOVESICK—(1hr. 36m., '83) Sophisticated, charmingly unimportant comedy written and directed by Marshall Brickman. Dudley Moore is the New York psychoanalyst, bored with his profession and patients, who rebels by falling in love with the neurotic young playwright, played by Elizabeth McGovern, who wanders into his office. McGovern has a downy upper lip, a slightly blurred gaze, and an endearingly hesitant delivery—everything about her is soft and slightly indistinct, and when she pops out with a bright line you're always a little surprised. Brickman lets the camera fall in love with her fluffy allure. An accomplished *New Yorker* parodist of the Woody Allen school, Brickman makes mild jokes about psychoanalysis but doesn't reject its doctrines altogether, leaving his hero in the attitude of a defrocked priest who somehow manages to stay inside the church. The movie turns dismayingly conventional in the middle; perhaps a good dose of slapstick would have brought it to life. With Alec Guinness as Sigmund Freud, who drops in once in a while for a friendly chat. PG. 22, 30, 70, 92, 109, 206, 307, 402, 420, 436, 439, 512, 513, 532, 535, 536, 541, 548, 606. 628, 658, 668, 709, 732, 747, 774, 791, 793, 803, 806, 818, 829, 842, 851, 860, 867, 873, 878

MUDDY RIVER—(1hr. 45m., '83) In Japanese, Eng. subtitles. A lovely, rather muted first film by the young Japanese director, Kohei Oguri. The hero is a nine-year-old boy, living in Osaka in 1956, when Japan was still reeling from the war. The boy experiences death and adult betrayal, courage and shame for the first time. He is too young to respond much, but Oguri creates the boy's moral and physical world with unfailing tenderness and lyrical rigor. In black-and-white. 4

★ **MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade,* which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. 20, 436, 788

NEXT YEAR IF ALL GOES WELL—(1hr. 35m., '83) A comedy about a couple who want different things out of the relationship, and how they manage to come to terms. Dir. Jean-Loup Hubert, with Isabelle Adjani. R. 61

★ **NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone.* It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. 86

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 38, 44, 76, 232, 406, 609, 639, 666, 754, 840, 885

★ **PARSIFAL**—(4hrs. 15m., '83) In German, Eng. subtitles. Hans-Jurgen Syberberg's maddening but fascinating version of Wagner's last opera—over four hours of slow-moving music and imagery. Syberberg, with typical perversity, uses the resources of cinema not to evoke the cultural background of *Parsifal*—the New Testament, medieval epics by Wolfram von Eschenbach and Thomas Malory, Buddhist philosophy, Schopenhauer—but instead to elicit what Wagner meant in the nineteenth century and has meant since. Syberberg creates his characteristic look of Sotheby Parke-Bernet basement clutter—bits of sculpture, drapery, and rock and delirious symbols out of Bosch and Max Ernst. Modernism runs rampant: Klingsor, the evil sorcerer who wants to destroy the knights of the Holy Grail, is now literally the Anti-Christ, and sits with Marx and Nietzsche at his feet and both a gigantic phallus and a hammer and sickle nearby. Amfortas's incurable wound is, in this version, carried around on a cushion, while Parsifal, after resisting Kundry's wiles, splits into a boy and a girl, and so on. Syberberg first recorded the score (the Swiss conductor Armin Jordan leads the Monte-Carlo Philharmonic and an international cast in a perfectly respectable performance), and then got actors to lip-synch the sung text with remarkable precision. Edith Clever is outstanding as Kundry. 44

PERSONALS—(1hr. 30m., '83) After his divorce, a man tries striking up relationships through personal classified ads. Dir. Peter Markle, with Bill Schoppert. PG. 6

PIRATES OF PENZANCE, THE—(1hr. 52m., '83) What was wildly exuberant and funny on stage looks merely hysterical, stale, and repetitive on screen. The director, Wilford Leach, hasn't thought out the material for the camera; he shoots three or four numbers in a row on a single set before moving somewhere else; he rejects all the possibilities of intimacy which are so easy to achieve in the cinema. Kevin Kline's prancing and satirical flourishes as the Pirate King are still amusing, but Kline smirks too much and seems terribly pleased with himself; Rex Smith does his well-built-teen-idol thing pleasantly, but Linda Ronstadt is plump and pallid. Only George Rose, triumphing in the Gilbert and Sullivan patter songs, is a complete joy. The movie isn't dull, but it's wearying and impersonal. It could all be happening a thousand miles away. PG. 42, 88

POWER FORCE—(1hr. 39m., '83) A woman kidnapped by masters of an ancient technique becomes the impetus for the ensuing chase from San Francisco to the Orient. Dir. Michael King, with Bruce Baron, Bruce Lee. R. 3, 99, 103, 201, 203, 410, 411, 427, 439, 512, 526, 541, 573, 603, 642, 650, 822

SAY AMEN, SOMEBODY—(1hr 40m., '83) Reviewed in this issue. G. 73

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayble role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. 14, 24, 58, 61, 82, 92, 105, 109, 201, 206, 210, 212, 225, 236, 307, 403, 413, 414, 418, 422, 428, 533, 541, 554, 561, 567, 603, 634, 635, 651, 662, 667, 705, 709, 710, 732, 735, 747, 773, 781, 795, 800, 803, 807, 828, 846, 849, 857, 864, 875, 886

STARSTRUCK—(1hr. 35m., '82) Jackie (Jo Kennedy), a lively punkette with a mop of wild red hair, careens all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old entrepreneur-manager, Angus (Ross O'Donovan), who is also her cousin, wheels and deals while dressed in his school uniform of knee pants and rumpled socks. The two determined, resourceful kids, who want to put on a show and raise money to save the family pub, might be Mickey Rooney and Judy Garland in Day-Glo hair. Directed by Gillian Armstrong, *Starstruck* is sweet, innocent, silly, jumpy, and fun. If you go not expecting much, you'll have a very pleasant time. 46

STATIONMASTER'S WIFE, THE—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the marginal characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours), and it stars Elisabeth Trissenaar and Kurt Raab. 86, 536, 708, 857

SUCCESS—(1hr. 28m., '83) A young man changes his identity to impress the woman he loves by following the examples of several role models, and finally walks away from his father-in-law's company as a multi-millionaire. Dir. William Richert, with Jeff Bridges, Belinda Bauer, Bianca Jagger. R. 86

TABLE FOR FIVE—(2hrs. 2m., '83) A divorced father tries to reacquaint himself with his three children after five years of separation. With Jon Voight. Dir. Robert Lieberman. PG. 21, 32, 48, 83, 104, 206, 213, 234, 305, 403, 412, 417, 422, 533, 541, 546, 554, 562, 567, 616, 632, 635, 642, 648, 663, 702, 703, 707, 715, 717, 745, 746, 775, 782, 795, 807, 827, 858, 862, 879

TALES OF ORDINARY MADNESS—(1hr. 47m., '83) Reviewed in this issue. 70

★ **TEMPEST**—(2hrs. 20m., '82) Paul Mazursky's most ambitious film fails as an updated version of Shakespeare's *The Tempest*, but it's still a most entertaining movie. Mazursky and co-writer Leon Capetanos have changed Shakespeare's Prospero, the deposed Duke of Milan, into a contemporary New York architect (John Cassavetes) who undergoes a mid-life crisis. The architect withdraws from his life and escapes with his daughter (the enchanting Molly Ringwald), and his girlfriend (Susan Sarandon) to a beautiful Greek island. He's happy doing the André Gregory bit—playing the mad ascetic wizard—but his charges feel like prisoners. The movie turns into a comic fantasia on the themes of middle-aged blues and adolescent restlessness, lust and frustration, with Raul Julia getting most of the laughs as Kalibanos, a very greasy Greek. Then, as Mazursky flashes back to the architect's life in New York, the movie shifts into a more serious tone, and there are gritty, angry scenes of marital discord between Cassavetes and Gena Rowlands It ends in a gigantic storm and a magical tango that sweeps up all the characters. A mess, but a joyful mess, full of dances, songs, jokes, beautiful nonsense. With Vittorio Gassman as a mafioso and Jackie Gayle as a terrible stand-up comic. R. 95

TEN TO MIDNIGHT—(1hr. 41m., '83) Two detectives learn that the very murderer they pursue is after one's daughter. Dir. J. Lee Thompson, with Charles Bronson, Lisa Eilbacher. R. **41, 72, 78, 97, 100, 114, 201, 203, 210, 233, 237, 300, 302, 306, 401, 411, 417, 422, 428, 512, 517, 533, 536, 557, 567, 570, 573, 604, 617, 621, 625, 629, 632, 650, 658, 666, 709, 714, 717, 728, 744, 777, 785, 790, 805, 806, 822, 857, 867, 871, 888**

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. 74

TIME WALKER—(1hr. 26m., '83) A professor discovers an unknown coffin and a deathly fungus after an earthquake. Dir. Tom Kennedy, with Ben Murphy, Nina Axelrod. PG. **3, 33, 99, 208, 221, 300, 401, 413, 420, 426, 453, 526, 530, 541, 558, 567, 573, 603, 629, 642, 709, 714, 719, 722, 774, 792, 801, 804, 807, 811, 841, 871, 878, 884**

★ **TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **9, 24, 72, 85, 92, 109, 114, 205, 223, 234, 237, 303, 401, 402, 410, 412, 419, 448, 500, 521, 529, 541, 550, 559, 567, 602, 617, 622, 632, 635, 640, 649, 663, 664, 707, 710, 712, 716, 717, 732, 745, 758, 774, 778, 782, 793, 795, 800, 807, 830, 854, 862, 863, 873, 878, 883**

TRENCHCOAT—(1hr. 31m., '83) An aspiring mystery writer researching material on the Mediterranean island of Malta discovers more than she can handle. Dir. Michael Tuchner, with Margot Kidder, Robert Hays. R. **30, 57, 97, 100, 201, 206, 225, 234, 308, 403, 412, 420, 426, 511, 518, 529, 541, 552, 554, 567, 600, 612, 613, 625, 643, 651, 702, 705, 708, 722, 735, 756, 777, 779, 782, 798, 819, 822, 841, 861, 878**

★ **VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. Lumet directs quietly for a change, and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. **32, 54, 93, 201, 211, 234, 403, 418, 422, 511, 558, 631, 640, 643, 658, 700, 719, 730, 748, 779, 830, 878, 889**

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. 11

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. **16, 38, 58, 83, 92, 211, 423, 534, 549, 550, 625, 727, 796, 813**

YES, GIORGIO—(1hr. 51m., '82) A fiasco that was entirely avoidable. There now exists a large audience in this country for a good movie about opera, an audience created by Luciano Pavarotti as much as anyone. A pity he doesn't know it. In his movie debut, the tenor tries to ingratiate himself with what he takes to be the reluctant masses and makes a fool of himself. Playing a great singer, he receives adulation everywhere; he offers, as a generous gift, his excruciating rendition of "I Left My Heart in San Francisco" to the people of that city; he descends from a hot-air balloon to greet peculiar Italo-American peasants in the Napa Valley; he wheedles and cajoles the stiff, frowning Kathryn Harrold into bed. And more, much more. Even Mario Lanza might have said no to some of these cornball routines. Written by Norman Steinberg; dir. Franklin J. Schaffner. PG. 89

Revivals

BADLANDS—(1hr. 24m., '74) The very impressive writing-directing debut of Terence Malick, about a mass murderer and his impressionable girlfriend, with convincing, realistic performances by Martin Sheen and Sissy Spacek. 13

BEING THERE—(2hrs. 5m., '79) Peter Sellers, a simpleminded orphan whose only experience of life is watching TV and working in the garden, is so quiet and self-contained that powerful people are impressed and mistake his simplicities for profound metaphors. Derived from Jerzy Kosinski's novella, the film is extremely clever but emotionally neuter. Hal Ashby directs in a style that could only be called deadpan slapstick. 96

BONNIE AND CLYDE—(1hr. 51m., '67) The story of Clyde Barrow, Bonnie Parker, and their gang's bank-robbing spree in the thirties. A gripping and controversial film, with fine performances by Warren Beatty and Faye Dunaway. Dir. Arthur Penn. 10

CABARET—(2hrs., '72) An effective Bob Fosse musical from the Broadway hit, with brilliant photography and a visually persuasive recreation of pre-war Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. 95

COME AND GET IT—(1hr. 39m., '36) A father and son in love with the same woman reveal a story of love and greed. Dir. William Wyler, Howard Hawks. With Frances Farmer. 16

DAMNED, THE—(2hrs. 30m., '69) Luchino Visconti's ludicrous high-camp excursion into the S & M underworld of Nazism. The literal-minded have taken it seriously as a study of decadence and evil. More skeptical viewers have either enjoyed it or not as lurid fantasy. With Helmut Berger in drag, Ingrid Thulin and Dirk Bogarde. 13

DAYS OF HEAVEN—(1hr. 31m., '78) An oddly unerotic triangle drama set in Texas in 1915, this movie is extraordinarily handsome but perversely uninvolving. With Sam Shepard, Richard Gere, Brooke Adams and Linda Manz. Dir. Terrence Malick. 13

DEATH IN VENICE—(2hrs. 10m., '71) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used as background music throughout). In pre-World War I Venice, the dying Aschenbach falls in love with a beautiful teenage boy (Visconti turns him into a near-hustler). A lavish, almost suffocating film. With Dirk Bogarde, Silvano Mangano and Bjorn Anderson. 13

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity*, and *On the Waterfront*, this was probably the most influential melodrama of the fifties. 39

8 1/2—(2hrs. 20m., '63) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimee and Claudia Cardinale 39

IF. . .—(1hr. 51m., '68) A masterful film about cruelty and psychological oppression in a traditional British boys' school. With Malcolm McDowell, David Wood, Richard Warwick and Christine Noonan. Dir. Lindsay Anderson. 13, 39

LAST TYCOON, THE—(2hrs. 3m., '76) Justice is not quite done here to the story F. Scott Fitzgerald left unfinished when he died in 1940. A mood piece, written by Harold Pinter, about Hollywood and the people who inhabit it. With Robert De Niro (excellent), Robert Mitchum, and Ingrid Boulting (disastrous). Dir. Elia Kazan. 95

MAN OF IRON—(2hrs. 20m., '81) In Polish, Eng. subtitles. Andrzej Wajda's stirring film solidifies the shadowy history of Polish dissent. Shot during the 1980 Gdansk workers' strike, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the hero of Wajda's *Man of Marble*. Using documentary footage, historical reconstruction, and fictional techniques, Wajda tries to unite generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. 11

MR. HULOT'S HOLIDAY—(1hr. 17m., '54) In French and English; no subtitles—none are necessary. Hulot (director Jacques Tati), sojourning at a French seaside resort, confronts the perversity of inanimate objects and other motley dangers in this light, charming comedy. 51

O LUCKY MAN!—(3hrs., '73) A sparkling, witty, and perceptive film of dazzling variety and multitudinous delights, a triumph for director Lindsay Anderson, writer David Sherwin, and actor Malcolm McDowell. 39

WARRIORS, THE—(1hr. 30m., '79) Walter Hill's fantasy of gang wars in New York—a choreographed, electrically brilliant ballet of violence and pleasure. Not to be taken seriously for a minute, but the energy of it can get you high. With Michael Beck. 39

WUTHERING HEIGHTS—(1hr. 43m., '39) The classic, hauntingly lovely film adaptation of Emily Brontë's Gothic romance set on the Yorkshire moors. With Merle Oberon, Laurence Olivier and Geraldine Fitzgerald. Dir. William Wyler. 96

YOJIMBO—(1hr. 50m., '62) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in the 1860s and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. 39

THEATER

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Broadway

Previews and Openings

Monday, March 14

AZNAVOUR!—Charles Aznavour, with his one-man concert, is here with an all-new program of his own songs. Mon.-Fri. at 8, Sat. at 7 & 10. Mon.-Thurs. at 8, $21-$30; Fri. & Sat. at 7 & 10, $24-$35; 3/14-4/2. **Lunt-Fontanne,** 205 W. 46th St. (575-9200). 2 hrs. All major credit cards.

Friday, March 18

THE MAN WHO HAD THREE ARMS—Robert Drivas, William Prince, and Patricia Kilgarriff in a new play written and directed by Edward Albee, about the way in which sudden fame corrupts. Previews start 3/18 prior to a 4/5 opening. Tues.-Fri. at 8, Sat. at 2, Sun. at 3; $19-$30; Sat. at 8, $22.50-$35; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. 15 min. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a new musical production, staged and choreographed by Thommie Walsh and Tommy Tune, of the George & Ira Gershwin 1927 show called "Funny Face." Previews start 3/18 prior to a 4/10 opening. Mon.-Sat. at 8, $25-$45; Sat. at 2, $23-$40; Wed. at 2, $20-$35. **St. James,** 246 W. 44th St. (398-0280). 2 hrs. All major credit cards.

Saturday, March 19

PORGY AND BESS—Revival of the George Gershwin opera founded on the play by Dorothy and DuBose Heyward; directed by Jack O'Brien. The show has a cast of 90 and the title roles will be alternated by three different couples. Previews start 3/19 prior to a 4/7 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $18-$30. Wed. at 2, $15-$25. **Radio City Music Hall,** 50th St. & 6th Ave. (757-3100). 2 hrs., 30 min. All major credit cards.

Monday, March 21

K-2—Peter Boyle and Jeffrey DeMunn in Patrick Meyers's play, which takes place at 27,000 feet, about an unsuccessful assault on a mountain; directed by Terry Schreiber. Previews start 3/21 prior to a 3/30 opening. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $20-$30; Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47th St. (245-3430). 2 hrs. All major credit cards.

Tuesday, March 22

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn; directed by Gene Saks. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Previews start 3/22 prior to a 3/27 opening. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$25. **Alvin,** 250 W. 52nd St. (757-8646). 2 hrs. All major credit cards.

Thursday, March 24

'NIGHT, MOTHER—Marsha Norman's play, starring Anne Pitoniak and Kathy Bates as an aging mother and her sorely beset daughter; directed by Tom Moore. Previews start 3/24 prior to a 3/31 opening. Mon.-Thurs. at 8, Sat. at 2, $20-$27.50; Fri. & Sat. at 8, $22-$29; Wed. at 2, $16-$25. **Golden Theater,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Carrie Fisher, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards. ●

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ● ●

ANGELS FALL—Lanford Wilson's play that brings together a diverse group of people as they are sequestered in a New Mexican mission because of a nuclear mishap. Barnard Hughes and Fritz Weaver co-star, with Tanya Berezin, Nancy Snyder, Danton Stone, and Brian Tarantina; directed by Marshall W. Mason. (Has arrived on Broadway after a highly successful run at Circle Rep., and is the best American play on Broadway this season.) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs. All major credit cards.

BETTE MIDLER—A concert by the Divine Miss M. 3/14 at 8; $22.50-$35. **Radio City Music Hall,** 50th St. & 6th Ave. (757-3100).

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdwy (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, $30-$45; Sat. at 2, $27.50-$42.50; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, led by David Cassidy, is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. Credit cards. ●

MARCEL MARCEAU ON BROADWAY—The world's foremost mime premieres eight new pieces during this limited engagement. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $17.50-$30; Sat. at 8, $18.50-$32.50; Wed. at 2, $15-$25. **Belasco,** 111 W. 44th (239-6200). 2 hrs., 10 min. All major credit cards.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. All major credit cards.

THE MISANTHROPE—Stephen McHattie, Carole Shelley, and Mary Beth Hurt in a new verse translation by Richard Wilbur of Moliere's comedy; directed by Stephen Porter. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. $27 across the board and $30 Sat. night; thru 3/27. **Circle in the Square,** 1633 Bdway (581-0720). All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Maureen McGovern, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$40; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

ON YOUR TOES—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with addditional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 10 min. Credit cards.

PLENTY—The New York Shakespeare Festival play, written and directed by David Hare, after completely selling out off Broadway, has arrived uptown with original stars Kate Nelligan and Edward Herrmann. Also in the cast: Ben Masters, Pierre Epstein, and Jeff Allin. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, Wed. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; thru 3/27. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Cass Morgan, Tom Chapin, Rhonda Coullet, John Lenehan, Jimmy Ryan, and Bruce Samuels. Mon., Wed., Thurs., and Sun. at 8 and Sat. and Sun. at 2, $25.50-$27.50; Fri. and Sat. at 8, $27.50-$29.50. **Princess,** 200 W 48th (586-3903).

SLAB BOYS—Kevin Bacon, Sean Penn, Val Kilmer, and Jackie Earle Haley in the Scottish playwright *John Byrne's autobiographical comedy about three* men who grind and mix powdered paints in a carpet factory; directed by Robert Allan Ackerman. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3. $22.50-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $20-$25. **Playhouse,** 359 W. 48*th* (586-7670). 2 hrs., 10 *min. Credit cards.*

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Robert Sevra. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 *mins.* All *major credit cards.*

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Saundra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,** 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

WHODUNNIT—George Hearn, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Debbie Reynolds stars in the return of this musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Debbie's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

AMERICA KICKS UP ITS HEELS—Patti LuPone, Dick Latessa, Lenora Nemtez, and Peggy Hewett in a musical by William Finn and Charles Rubin; directed by Mary Kyte and Ben Leirt; choreographed by Mary Kyte. Action takes place in a soup kitchen during current and past depressions. **Playwrights Horizons,** 416 W. 42nd (564-1235).

BLOOD MOON—Nicholas Kazan's chilling drama of a girl who wreaks a terrible revenge on her rapist; directed by Allen R. Belknap; with David Canary, Dana Delany, and Nicholas Saunders. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17.50-$19.50. **Actors & Directors Theater,** 410 W. 42nd (594-2370).

BUCK—Ronald Ribman's play which takes place in a cable tv studio specializing in a cross pollination of pornography and news events; directed by Elinor Renfield. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $4-$15. **American Place Theater,** 111 W 46th (247-0393).

A BUNDLE OF NERVES—Musical revue dealing with neuroses afflicting modern society; directed by Arthur Faria. Tues.-Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7:30; $19.50-$21.50. **Top of the Gate,** 160 Bleeker St. (475-5120).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Veronica Castang has returned to the cast. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ●

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $14-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DOUBLE BILL—Brian Friel's *Winners* and George Bernard Shaw's *How He Lied to Her Husband,* starring Bernie McInerney, Jeanne Ruskin, Kate Burton, and Michael Butler; directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; from 3/22. **Susan Bloch Theater,** 307 W. 26th (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Glenne Headly, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2, Sun. at 3; $18-$20. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17 **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330)

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25 **Orpheum,** 126 Second Ave. (239-6200).

THE MIDDLE AGES—A. R. Gurney, Jr.'s new play, dealing with the Wasp mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **St. Peter's Church,** 619 Lexington Ave. (486-1666).

POPPIE NONGENA—Elsa Joubert's story about a woman's daily struggle against black oppression, with an all-South African cast, is a most straightforward, moving, and exhilarating tribute to human decency, gallantry, and the ability to endure with dignity in a hailstorm of stupid injustice. Mon.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $19.50-$22.50; from 3/17. **Fairbanks Theater,** 432 W. 42nd (239-4321).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsey) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W 43rd (541-8394). ●

SNOOPY—*The Peanuts gang in a musical with a score* by Larry Grossman and Hal Hackady. Jason Graae and Lorna Luff co-star. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; $16-$20. **Lamb's Theater,** 130 W 44th (997-1780).

TOP GIRLS—Caryl Churchill's play, which had a sold-out run with the London Royal Court Theatre *cast, resumes performances with an American cast:* Sara Botsford, Donna Bullock, Kathryn Grody, Lise Hilbodt, Linda Hunt, Valerie Mahaffey, and Freda Foh Shin. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

THE TRANSFIGURATION OF BENNO BLIMPIE—Albert Innaurato's play about a sensitive man *imprisoned in his own body; directed by the author.* With Peter Evans, Clement Fowler, Natalija Nogulich. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$11. **Playwrights Horizons Studio,** 416 W 42nd (564-1235).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $14-$18. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

AMAS REP—In *Miss Waters, To You* written by Rosetta LeNoire and Loften Mitchell, Ethel Waters lives again, in the person of Mary Louise; directed by Billie Allen. $8; thru 3/20. 1 E. 104th St. (369-8000).

AMERICAN JEWISH THEATER—Isaiah Sheffer's *The Rise of David Levinsky,* with music by Bobby Paul; directed by Sue Lawless; featuring Larry Keith and Marilyn Sokol. Wed., Thurs. & Sun. at 8, Sat. at 7, Sun. at 2; $9; thru 4/24. **92nd St. Y,** 1395 Lexington Ave. (427-4410).

CIRCLE REP—Corinne Jacker's *Domestic Issues,* about the return of a member of the radical underground to his brother's home; directed by Eve Merriam. Tues.-Sat. at 8, Sun at 7, Sat. at 2, Sun. at 3; $17-$19.50; thru 4/3. 99 Seventh Ave. So. (924-7100).

CLASSIC THEATER—Francis Beaumont's *The (K)Night of the Burning Pestle,* in a new adaptation

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CSC REP—John O'Keefe's *Wild Oats,* Karen Sunde's *Balloon,* and *Faust,* Parts 1 & 2, thru 3/20. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11. **CSC Theater,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATER—*Where's Charley?* Book by George Abbott, music and lyrics by Frank Loesser, based on the Brandon Thomas book. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 4/3. 310 Riverside Drive (663-2028).

JEAN COCTEAU REP—G.B.S.'s *Saint Joan,* thru 3/18; Sheridan's *School for Scandal,* thru 3/18. **Theatre,** 330 Bowery (677-0060).

LA MAMA E.T.C.—Sam Shepard's *The Tooth of Crime,* the 1972 rock 'n' roll musical directed by George Ferencz. Wed.-Mon. at 7, Sat. & Sun. at 3; $10; thru 3/20. Joseph Chaikin's *Lies and Secrets,* with actor-musicians Ronnie Gilbert, Roger Babb, and Harry Mann, plays Fri.-Sun. at 7 & 10; $6; thru 3/20. 74A E. 4th St. (475-7710).

MANHATTAN THEATER CLUB—Upstage: Triple feature—Harry Kondoleon's *Slacks and Tops;* Stephen Metcalfe's *Half a Lifetime;* Mark Stein's *The Groves of Academe.* Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18; thru 4/10. Downstage: Vaughn McBride's *Elba,* comedy-drama about a couple of elderly people who escape from a nursing home and break into their old home; directed by Tom Bullard. With Audra Lindley and James Whitmore. Tues.-Sun. at 8, mats. Sat. & Sun. at 2:30; $16-$22; 3/22-5/1. 321 E. 73rd (472-0600).

NATIONAL THEATER OF THE DEAF—Shanny Mow's *Parzival: From the Horse's Mouth,* story of a youth who leaves the protection of home to become a knight at King Arthur's court. Sat. at 8, Sun. at 7; $8; 3/19 & 20. **Church of St. Ann & the Holy Trinity,** Clinton & Montague Sts. (741-9692).

NEW YORK SHAKESPEARE FESTIVAL—Mabou Mines production of *Cold Harbor,* conceived and directed by Bill Raymond and Dale Worsley, from the memoirs of Ulysses S. Grant and his wife; music by Philip Glass. Tues.-Sun. at 8, Sat. & Sun. at 3. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

PAN ASIAN REPERTORY—Lao She's 1957 drama of China, *Teahouse,* which spans 50 years of Chinese history; directed by Tisa Chang. Wed.-Sat. at 8, Sat. & Sun. at 3; $8-$10; 3/17-4/9. **28th St. Playhouse,** 120 W. 28th St. (255-7293).

REPERTORIO ESPANOL—Pedro Calderon de la Barca's *A Secreto Agravio, Secreta Venganza,* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru March; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Le Bourgeois Avant-Garde,* a comedy after Moliere, written and directed by Charles Ludlam. Wed., Thurs., Fri., & Sun. at 8, Sat. at 7 & 10; $7-$10; thru 4/10. One Sheridan Square (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—First folio staging of Shakepeare's last play, *The Winter's Tale;* directed by Stuart McDowell. Thurs.-Sun. at 8, Sat. at 2; $8; thru 3/19. **West Park Presbyterian Church,** 165 W. 86th (877-6810).

ROUNDABOUT THEATRE—Eva Marie Saint and Lee Richardson star in Tom Kempinski's *Duet for One,* about a concert pianist whose career is dramatically interrupted; directed by Jeffrey Hayden. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; from 3/22. **Stage One,** 333 W. 23rd (242-7800).

ROYAL COURT REP—Phyllis Craig's *The Purrfect Crime, Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru March. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Len Jenkin's *Kid Twist,* a metaphysical melodrama based on the story of Abe Reles; directed by Tony Barsha. Thru 4/3; $8. 19 Mercer St. (925-2588).

WEST SIDE REP—Henrik Ibsen's *Hedda Gabler,* directed by Andres Castro; $5; thru 3/27; in rep with Chekhov's *Uncle Vanya,* thru 3/27. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ACTION—A revival of Sam Shepard's comic play. Thurs.-Sun. at 8; $6; thru 3/27. **Courtyard Playhouse,** 39 Grove St. (691-6653).

THE BANANA DANCER—Angela Logan stars as Josephine Baker in this one-woman show with original music. Tues.-Fri. at 8, Sat. at 2 & 8; $6; thru 3/12. **Theatre Off Park,** 28 E. 35th (679-5684)

THE BELLE STRATAGEM—Genan Tardu's play describing wiles still used by women to hold—or lose—their men; directed by Jane Stanton. Mon.-Thurs. at 8. **New Vic,** 219 Second Ave. (852-4096).

BETWEEN US—Alexandra Stoll's play about a lesbian relationship and its effect on a well-adjusted family; directed by Laura Cuetara. Sun.-Wed. at 7:30; $4; thru 3/16. **18th St. Playhouse,** 145 W. 18th St. (675-8232).

THE BODY BEAUTIFUL—Musical revue featuring eight handsome men; directed and choreographed by Allan Cole. Thurs. & Fri. at 8, Sat. at 8 & 10; $6, $8; thru 3/26. **Carter Theater,** 250 W. 43rd (391-1880).

CABIN FEVER—Joan Schenkar's experimental comedy of menace with Marylouise Burke, Donavon Diez, and Peter Waldren; directed by Page Burkholder. Thurs.-Sun. at 8; $4; 3/17-20. **Theater for the New City,** 162 Second Ave. (254-1109).

CHANGING PALETTES—Seth Bornstein's play concerns the aging of an independent artist and teacher who lives alone on the lower East Side; directed by Ed Medina. Thurs.-Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $4. **Richard Allen Center,** 36 W. 62nd (354-8471).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

CONFESSIONAL—The first New York performance of Tennessee Williams's play which focuses on a group of Southern California drifters assembled in a bar; directed by Edward Berkeley. Mon., Wed., Thurs. & Fri. at 8, Sat. at 6:30 & 9, Sun. at 3 & 8; 3/24-4/3. **TOMI,** 23 W. 73rd (586-6544).

DOGS—James Stewart Bennett's musical fantasy/farce about nine stray mutts who escape from the pound and disguise themselves as human beings; directed by Charles Horne. Thurs.-Sun. at 8; $6; from 3/24. **Theater 22,** 54 W. 22nd (966-6596).

DON JUAN IN HELL—George Bernard Shaw's battle of wits down under; directed by Robert Pucci. Thurs.-Sat. at 8, Sun. at 7; thru 3/18. **Medicine Show,** 6 W. 18th St. (255-4991).

DOUBLE DUTCH—Marilyn Seven's play about what happens to a Japanese-American family in Los Angeles just prior to and following the attack on Pearl Harbor. 3/14 at 7:30; $5. **Loeb Student Center,** N.Y.U., 566 La Guardia Pl. at Washington Sq. So. (724-7400).

ETCHED IN STONE—Matthew Well's Parisian comedy with lyrics by Robert Barandes; directed by Daniel O. Smith; music by Charlene Bryant. Thurs. & Fri. at 10:30, Sat. at midnight; $4; thru 3/19. **Westside Arts,** 407 W. 43rd (362-3521).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

FREEDOM TRAIN—Marvin Gordon's musical about Harriet Tubman and the Underground Railroad; directed by Jay Harnick. The traditional music was arranged by Garrett Morris and Ron Burton. 3/19 & 20 & 26 at 1 & 3; 3/25 at 7:30; $8. **Martin Theater,** 108 E. 89th (595-7500).

THE GINGERBREAD LADY—Revival of the Neil Simon play, directed by David McNitt, about a woman who returns home after a drying-out period. Fri. & Sat. at 9:30; $5; thru 3/19. **AATC Theater,** First Ave. at 51st (486-1431).

THE GOOD DOCTOR—A revival of Neil Simon's play; directed by William Herndon. Wed.-Sat. at 8, Sun. at 3; $5; thru 3/27. **American Renaissance Theater,** 112 Charlton St. (929-4718).

GRUNTS—Joshua Brand's play about the plans and dreams of construction workers; directed by Marvin Kahan. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3; $6; 3/17-4/3. **Wonderhorse Theater,** 83 E 4th St. (533-5888).

THE HALLOWED HALLS—Kathleen Huber's comedy, set in a college dormitory in 1968; directed by Jerome Martin. Wed.-Sat. at 8, Sat. at 2; $5; thru 3/26. **Sargent Theater,** 314 W. 54th (369-1762).

THE HOUSE BY THE LAKE—Hugh Mills's suspenseful drama about a psychologist who uses hypnosis; directed by Elliott Forrest. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 3/27. **Apple Corps Theater,** 601 W. 51st (664-0027).

THE HOUSE OF RAMON IGLESIA—Jose Rivera's play about a Puerto Rican family torn between the American dream and nostalgia for their native land; directed by Jack Gelbar. Tues.-Sat. at 8, Sun. at 2 & 7; $10; thru 4/10. **Ensemble Studio,** 549 W. 52nd (247-4982).

HUNGER ARTIST—Play based upon a short story by Kafka about an artist who fasts for a living. Fri. at 9, Sat. & Sun. at 6:30 & 9; $10; thru 3/27. **Squat Theater,** 256 W. 23rd (249-8950).

IN THE GREENHOUSE—Genan Tardu's black comedy about murders in an upper-class home; directed by Don Kvares. Fri.-Sun. at 8, Sun. at 3; $6; thru 3/20. **New Vic,** 219 Second Ave. (852-4096).

KISS ME KATE—A revival of Cole Porter's musical, with book by Sam and Bella Spewack (with a little help from Shakespeare); directed by John Goodwin. Thurs.-Sat. at 7:30, Sat. at 2:30; thru 3/19. **Madison Ave. Baptist Church,** 30 E. 31st (772-5911). And another production (this one directed by Jeffery K. Neill) Fri. & Sat. at 8; mats. Sat. at 2:30, Sun. at 4; $7; thru 3/20; at **All Souls Players,** 1157 Lexington at 80th (535-3356)

LITTLE MARY SUNSHINE—Revival of the musical by Rick Besoyan, based on the Nelson Eddy and Jeannette MacDonald movies; directed by David McNitt. Fri. & Sat. at 7:30, Sun. at 3:30; $6; 3/18-4/17. **Eastside Center,** 931 First Ave. (486-1431).

OFF THE WALL—(*Or, Did I Put My Foot in Your Mouth?*) Musical comedy revue, political satire and improvisation. Wed. & Sun. at 7:30, $3; 4th Wall Repertory. **Truck & Warehouse,** 79 E. 4th (254-5060).

PLAYBOY OF THE WESTERN WORLD—J.M. Synge's tale of a ne'er-do-well who achieves the status of celebrity of the village because of a certain happening. Thurs.-Sat. at 8, Sun. at 3; $6; thru 3/27. **Alvin Krause Theater,** 306 W. 38th (564-3293)

THE PRIMARY ENGLISH CLASS—Israel Horovitz's comedy about communication and mistaken identities during an adult-ed classroom session; directed by Carole Chazin. Thurs.-Sat. at 8, Sun. at 8; $6; thru 3/20. Perry St. Theater, 31 Perry St. (533-0177).

RED ROVER, RED ROVER—Oliver Hailey's study of modern marriage, in which three couples staying overnight after a party become involved in a series of weird incidents; directed by Tony Napoli. Thurs.-Sat. at 8, Sun. at 3; $6; 3/17-4/10. **TOMI,** 23 W. 73rd St. (736-9099).

RETURNINGS—Richie Allan's play about two Marines and their families; directed by Dan Held. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $4 **Chernuchin Theater,** 314 W. 54th (581-3044).

RICHARD'S CORK LEG—Brendan Behan's last play, a satirical farce set in a graveyard; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; $6; thru April. **Irish Arts Center,** 553 W. 51st (757-3318).

THE SHEWING UP OF BLANCO POSNET—George Bernard Shaw's 1909 play, set in the Wild West of the post-Gold Rush era; directed by Anthony Ridley. Thurs.-Sat. at 8, Sun. at 3; $5; thru 3/20. **Hartley House Theater,** 413 W. 46th (787-1073).

STARBURN—Rosalyn Drexler's musical, directed by John Vaccaro, about the world of punk rock as seen through the eyes of an heiress. Some of the cast are real-life rock performers. Thurs.-Sun. at 9:30; $4; thru 3/20. **Theater for the New City,** 162 Second Ave. (254-1109).

STRAY DOG STORY—Robert Chesley's fairy tale for adults; directed by Nicholas Deutsch. Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 10; $6, $7. **Shandol Theater,** 137 W. 22nd (243-9504).

STREET THEATER—Doric Wilson's play dealing with the Stonewall riots in 1969 which marked the beginning of the contemporary gay movement; directed by Ken Cook. Thurs. & Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; $7, $8; thru 3/27. **Den Theater,** 835 Washington St. (869-3981).

SUNDANCE MOONDANCE—M. Z. Ribalow's surrealistic comedy about the American dream and mythology. Wed.-Sat. at 8; $5; thru 3/26. **American Theater of Actors,** 314 W. 54th (581-3044).

UNEASY LIES—Andrew Glaze's play, with Adriana Keathley and Lois Meredity, directed by Susann Brinkley, about a bizarre power battle between two women isolated in a Washington suburb. 3/18, 19, 21, 25-28 at 8; 3/20, 27 at 3; $4. **Gene Frankel Theater,** 36 W. 72nd (581-0835).

UNION CITY THANKSGIVING—Manuel Martin, Jr.,'s comedy about the clash of a Cuban family with its new environment in New Jersey; thru 4/3; $10. **INTAR,** 420 W. 42nd St. (695-6134).

THE VALIANT—A play about a man in prison for committing a murder, written by Holworthy Hall & Robert Middlemass; directed by Scott Starkey. Fri. & Sat. at 9:30, Sun. at 6:30; $5; 3/25-4/17. **Academy Arts,** 931 First Ave. (486-1431).

WAITING FOR GODOT—Samuel Beckett's play in an Irish music-hall style featuring Jack Aranson as Vladimir; directed by Stuart Vaughn. Wed. at 2 & 8, Thurs.-Sat. at 8, Sun. at 3; $8-$15; thru 3/20. **Music Hall,** 11 Main St. Tarrytown (914-631-3390).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

SIAH ARMAJANI/MARY MISS—Architectonic sculpture/Drawings, Field Rotation. Thru 4/2. Protetch, 37 W. 57th (838-7436)

BARTON BENES—Constructions using ancient manuscripts, Chinese monies, thru 4/2. Markel, 50 W 57th (581-1909).

RICHARD BOSMAN—*Shaving, smoking, drinking* plus elemental struggles, 3/15-4/16. Alexander, 20 W. 57th (757-3721).

GANDY BRODIE (1925-1975)—Fragmentary landscapes, still life motifs using expressionist surfaces, thru 4/2. Janis, 110 W. 57th (586-0110).

CAROL BROWN—The wilderness of Arizona in small color drawings, thru 3/26. Witkin, 41 E. 57th (355-1461).

EDGAR BUONAGURIO—Recent paintings, thru 3/18. Zarre, 41 E. 57th (752-0498).

VIJA CELMINS—Galaxies in graphite on paper, painted bronzes, etchings, thru 4/9. McKee, 41 E. 57th (688-5951).

CHUCK CLOSE/DAVID VON SCHLEGELL—Watercolors, collage paintings, finger-print drawings/Large scale wood sculpture. Thru 3/26. Pace, 32 E. 57th (421-3292).

CHARLES CLOUGH—Smeared brushstrokes over repros of old master paintings, thru 3/24. Adler, 37 W. 57th (980-9696).

BRUCE CURRIE—His home surroundings in Woodstock, thru 3/26. Midtown, 11 E. 57th (758-1900).

MARCIA DALBY—Farm animals and implements in 100 sculptures of chicken wire covered with cheesecloth, thru 4/2. Wolf, 30 W. 57th (586-8432).

NASSOS DAPHNIS—Paintings of the 50's, 3/19-4/16. Zarre, 41 E. 57th (752-0498).

SUSAN DEUTSCHER—Beaches, meadows, horizons in watercolors, 3/15-26. Gallery 84, 30 W. 57th (581-6000).

JACK EARL—"Our Time," in ceramic sculpture, thru 4/9. Portnoy, 56 W. 57th (757-0461).

ERTÉ—Sculpture, graphics, gouaches, thru 3/31. Dyansen, 11 E. 57th (226-3384).

JANE FREILICHER—Landscapes from her home in Watermill and still lifes from her New York City studio windows, thru 4/6. Fischbach, 29 W. 57th (759-2345).

LEAH K. FRIEDMAN—Paintings, thru 3/19. Touchstone, 29 W. 57th (826-6111).

LORRIE GOULET—Marble, cherry wood, alabaster, stone sculpture, thru 3/26. Kennedy, 40 W 57th (541-9600).

JOHN GRILLO—Nudes, thru 3/31. Lumbard, 38 E 57th (421-3494).

RED GROOMS/PETER SAUL—Figure groupings in oils from the early 60's/Composite images in enamel and oil on canvas also early 60's. Thru 3/25. Frumkin, 50 W. 57th (757-6655).

SUSAN HALL—Women and moonlight, trains, ships in thick black crayon, thru 3/26. Hamilton, 20 W. 57th (765-5915).

THEO HIOS—Greek landscapes, thru 3/19. Summit, 101 W. 57th (586-6734).

JOHN STUART INGLE—Still life arrangements in watercolors, thru 3/31. Tatistcheff, 38 E. 57th (888-1599).

PATRICIA JOHANSON—Drawings for landscape projects, 3/15-4/9. Esman, 29 W. 57th (421-9490).

JACOB KAINEN—Recent paintings and works on paper, thru 3/31. Deutsch, 20 W. 57th (765-4722).

ALEX KATZ—Recent large figure paintings, thru 3/31. Marlborough, 40 W. 57th (541-4900).

CATHERINE KOENIG—*Trompe l'oeil* still lifes, landscapes in tempera and pastels, thru 3/28. Heidenberg, 50 W. 57th (586-3808).

ELLERY KURTZ/CHARLES SELIGER—Fragments of posters, billboards, 3/19-4/9/Nature in acrylics, 3/26-4/16/20th century American painting and sculpture by Avery, Dove, Henri, Lozowick, Marin, Zorach, 3/19-4/16. Crispo, 41 E. 57th (758-9190)

DANIEL LANG—Subtle, haunting landscapes, thru 4/2. Findlay, 41 E. 57th (486-7660).

CHUCK MAGISTRO—Large, exotically colored canvases suggesting vegetation/Small elemental paintings by Castoro, Nozkowski, others. Thru 4/7 deNagy, 29 W. 57th (421-3780)

JEFFREY MARON—Bronze and steel sculpture, thru 3/26. del Re, 41 E. 57th (688-1843).

ROBERT MOSKOWITZ—Paintings and drawings, thru 3/19. BlumHelman, 20 W. 57th (245-2888).

KENNETH NOLAND—New pristine abstractions/Frankenthaler, Gottlieb, Hofmann, Louis, and Steea from 1952 to 1962. Thru 4/2. Emmerich, 41 E. 57th (752-0124).

VICTOR PESCE/JAY SWIFT—Paintings/Sculpture. 3/9-4/2. Oscarsson Hood, 41 W. 57th (750-8640).

JON SCHUELER—Abstracted landscapes, seascapes, thru 3/31. Sachs, 29 W. 57th (421-8686).

CHARLES SHAW—Montages in cards/Constructions from the 30's. Thru 4/2. Washburn, 42 E. 57th/113 Greene (573-0546).

T.L. SOLIEN—Self-portraiture linking disparate elements, thru 4/9. Getler/Pall, 50 W. 57th (581-2724).

TODD STONE—Large atmospheric colorfields, thru 3/22. Arras, 29 W. 57th (421-1177).

PETER TURNBULL—Personal narratives of English life in egg tempera, thru 3/31. Dintenfass, 50 W. 57th (581-2268).

Madison Avenue and Vicinity

BILL BARRETT—Bronze and aluminum abstract sculpture, 3/15-4/5. Sculpture Center, 167 E. 69th (879-0430).

RICHARD BOGART—Rural landscapes in oils, acrylics, pastels, thru 3/31. Poindexter, 1160 Fifth (831-2520).

JEAN LOUIS ESPILIT—Gouaches and Nepalize paper mounted on watercolor paper, thru 3/26. Ericson, 23 E. 74th (737-6155).

HERBERT FERBER—Paintings/Sculpture. Thru 3/31. Knoedler, 19 E. 70th (794-0550)/Weintraub, 992 Madison (879-1195).

MARY FRANK—Plaster figures, reliefs, and ceramic horses and riders, thru 3/19. Zabriskie, 724 Fifth (307-7430).

KLAUS FUSSMANN—Expressionist figures, still lifes, thru 3/19. Lefebre, 47 E. 77th (744-3384).

JOSEPH GLASCO—Large black and white canvases, collage screens, thru 3/26. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

WILLIAM STANLEY HASELTINE(1835-1900)—Thirty landscape drawings, thru 4/2. Davis & Langdale, 746 Madison (861-2811).

OLIVER JOHNSON—Still lifes, thru 4/2. Felicie, 141 E. 56th (752-7567).

WOLF KAHN—Endless fields, shimmering light of Vermont, thru 4/2. Borgenicht, 724 Fifth (247-2111).

RICHARD LETHEM/ROONEY O'NEIL—Nudes, people in urban spaces. Thru 3/31. Stone, 48 E. 86th (988-6870).

MOLLY LUCE—Eight decades of the American scene, thru 3/26. Childs, 956 Madison (772-6606).

ROBERT MAPPLETHORPE—Wood constructions *containing glass, mirror, fabric plus photos of female* bodybuilder Lyon/Ancient Etruscan terracottas. Thru 3/26. Miller, 724 Fifth (246-1625).

HERMAN MARIL—Vast waters, dunes, thawing fields, still lifes, thru 3/26. Forum, 1018 Madison (772-7666)

ALGERNON MILLER—Painted wall sculpture of bronze and metal scraps, thru 3/19. Arman, 817 Madison (570-2700).

JOAN MITCHELL—New paintings, thru 3/26. Fourcade, 36 E. 75th (535-3980).

MICHAEL MATHIAS PRECHTL—Fifty watercolor drawings including satirical interpretations of history, thru 4/9. Goethe House, 1014 Fifth (744-8310).

SCOTT PRIOR—Realist interiors, exteriors with an emphasis on light, thru 3/26. Davidson, 43 E. 78th (734-6702).

SUSAN ROTHENBERG—*Recent elemental images*, 3/19-4/20. Willard, 29 E. 72nd (744-2925).

JOSEPH SOLMAN—Expressionist gouaches, painting of the 30's, thru 3/26. ACA, 21 E. 67th (628-2440).

ALAN UGLOW—Built up oils on canvas and oil chalk on paper, thru 3/26. Siegel, 29 E. 73rd (288-9200).

SoHo

CARLE ANDRE/PETER CAMPUS—New sculpture/Landscape photos. Thru 3/26. Cooper, 155 Wooster (674-0766).

WILL BARNET/FRANK GALLO—Lithos including "Reclining Woman"/Cast paper sculpture of females. Thru 3/31. Circle, 435 W Broadway (226-7880).

CHARLES BELL/JUD NELSON—Photorealist, oversized tin toys. Thru 3/26. Meisel, 141 Prince (677-1340).

JAMES BUCHMAN—Granite and steel sculpture, thru 3/26. Hutchinson, 138 Greene (966-3066).

WENDELL CASTEL—Furniture, thru 4/20. Milliken, 98 Prince (966-7800).

ARTHUR COHEN—Paintings and etchings, thru 3/23. Blue Mountain, 121 Wooster (226-9402).

ENZO CUCCHI—Recent paintings, thru 3/30. Sperone Westwater Fischer, 142 Greene (431-3685).

MICHAEL EASTMAN—The Kama-Sutra in oils on canvas and board, thru 3/31. Eno, 101 Wooster (226-5342).

JOAN GARDNER/MARILYN GIERSBACH—Parade-like scenes/Abstract configuration on fields of thick pigment. Thru 3/19. 55 Mercer (226-8513).

SUSAN GARDNER—Folk art vignettes on tin wall reliefs/Folk objects from the Anton collection. 3/17-4/17. Twining, 33 Bleecker (674-2070).

GENA HEGELMAN—Mixed-media constructions, 3/19-4/23. Key, 130 Greene (966-3597).

JEROME JOHNSON—Large painted aluminum sculpture, thru 4/4. Rosenberg, 115 Wooster (431-4838).

IRVING KRIESBERG—Metaphoric imagery using dry pastels on saturated paper, thru 3/27. Jack, 138 Prince (966-4235).

PENNY KRONENGOLD—*Life and death through a* fish, baby, and family portrait series, thru 3/23. First Street, 386 W. Broadway (226-9011).

ELLEN LANYON—A large screen with endangered species, thru 3/26. Caldwell, 383 W. Broadway (966-6500).

PAM MILLER/KATE RABINOWITZ—Abstract acrylics on unprimed canvases/Old myths in a cloisonist style. 3/15-4/3. Atlantic, 458 W. Broadway (228-0944).

MARK MILLOFF/MICHAEL MOGAVERO—Large gestural acrylic reliefs/New Yorkers in spatial configurations. Thru 3/19. Solomin, 392 W Broadway (925-1900).

RINA PELEG—Woven clay structures, thru 3/27. Heller, 71 Greene (966-5948). Wed.-Sun. 11-6.

JODY PINTO—Archaeological landscapes and the human in paint on paper, thru 4/2. Bromm, 90 W Broadway (732-6196).

ROBER RACINE—Dictionaries, a large scale installation, thru 3/19. 49th Parallel, 420 W. Broadway (925-8349).

JOSEPH RAFFAEL—Colorful fish in water, the Luxembourg Gardens, thru 4/6. Hoffman, 429 W. Broadway (966-6676).

ROBERT RYMAN—Works, thru 3/31. Bonnier, 420 W. Broadway (334-8414).

MICHAEL D. RYUS—Crayon on paper, paintings, thru 3/20. Central Falls, 478 W. Broadway (475-3333).

EDITH SCHLOSS—Recent paintings, 3/15-4/9. Ingber, 460 W. Broadway (674-0101).

MARY LOU SCHUCK—Self-portraits, interiors, thru 3/23. Bowery, 121 Wooster (226-9543).

ROSALIND SHAFFER—Figurative wood constructions, 3/19-4/13. Soho 20, 469 Broome (226-4167).

FRANCES SIEGEL—Recent portraits and delicate landscapes, thru 3/28. Prince Street, 121 Wooster (226-9402).

MARTIN SILVERMAN—Bronze figures, some lifesize and polychromed, thru 4/9. Thorp, 419 W Broadway (431-6880).

WALTER STEDING/TOM WARREN—Wall of portraits/"Photo Portrait Studio." 3/16-4/9. Semaphore, 462 W. Broadway (228-7990).

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ART

Other

JERRI ALLYN—"Love Novellas," an audio installation, 3/16-4/9. Franklin Furnace, 112 Franklin (925-4671).

ISABEL BISHOP—Genre paintings, drawings, and prints, thru 4/3. Wave Hill, 675 W. 252nd (549-2055).

RICHARD CARLETON—Still lifes with accompanying drawings, thru 3/26. Condeso/Lawler, 119 W. 25th (741-2377).

DAVID CARRINO/DANA GARRETT—Photographic collages/Large-image dogs, waves, skeleton. Thru 3/31. Nature Morte, 204 E. 10th (420-9544). Thurs.-Sat. 12-6:30.

VIRGINIA CREIGHTON—Landscapes in oils and pastels, 3/15-4/3. Noho, 542 LaGuardia Pl. (473-9619).

E.E. CUMMINGS—Oils, pastels, and pencil works, thru 3/26. Gotham Book Mart, 41 W. 47th (719-4448). Mon.-Sat. 10-6.

ERTÉ—Watercolors, sculpture, gouache, jewelry, thru 3/26. F.I.T., 227 W. 27th (760-7614). Tues. 10-9 p.m., Wed.-Sat. 10-5.

ANNE HEALY—"Layerings," drawings, porcelains, bronzes, 3/15-4/2. A.I.R., 63 Crosby (966-0799).

HIROSHIGE—Wood-block prints, thru 3/19. Pratt Manhattan Center, 160 Lexington (685-3169). Mon.-Fri. 10-6, Sat. 10-5.

FRIDA KAHLO/TINA MODOTTI—Surreal self-portraits/Photos of the Mexican Revolution. 3/14-4/23. Grey Art, NYU, 33 Washington Pl. (598-7603).

CHRISTOF KOHLHOFER—Drug influenced abstractions, thru 3/26. Protetch McNeil, 214 Lafayette (226-8957).

SYLVIA SLEIGH—Portraits of Lawrence Alloway, thru 3/26. Einstein, 243 E. 82nd (628-8782).

LA MONTE YOUNG/MARIAN ZAZEELA—Continuous electronic sound and light environment/Drawings. Thru 3/30. Dia Art Foundation, 6 Harrison (925-8270). Tues.-Sat. 1-6.

GROUP SHOWS

57th Street

BERMAN—50 W. 57th (757-7630). 3-D wall pieces by Andrews, Miller, Shaw, many others, thru 3/26.

GRAND CENTRAL—24 W. 57th (867-3344). Three Realist American watercolorists, thru 4/2.

KORNBLEE—20 W. 57th (586-1178). 19th and 20th century landscapes, thru 4/2.

SPECTRUM—30 W. 57th (246-2525). Mon.-Fri. 11:30-5:30. Football by Brown, Golinkin, Wolk, thru 4/8.

Madison Avenue and Vicinity

CARUS—872 Madison (879-4660). German expressionist graphics with an emphasis on Beckmann, thru 3/26.

CDS—13 E. 75th (772-9555). Paper art by Close, Marisol, Nevelson, thru 3/20. Mon.-Sat. 10-6.

GROLIER CLUB—47 E. 60th (838-6690). Mon.-Fri. 10-5, Sat. 10-3. Objects owned by writers including Shelley, Lewis Carroll, thru 3/31.

HELLER—965 Madison (988-7116). Nature in glass by Goldman, Heilman, Nygren, Roessler, thru 3/26.

KNOWLTON—19 E. 71st (794-9700). The painterly figure by Beauchamp, Carone, deKooning, Grooms, Neel, thru 3/26.

LABOETIE—9 E. 82nd (535-4865). Balla, Balthus, Braque, Gris, Kandinsky, thru 5/30.

MARBELLA—28 E. 72nd (288-7809). 19th century American landscapes by Bierstadt, Bricher, Eilshemius, Wyant, thru 3/19

RONIN—605 Madison (688-0188). Mon.-Sat. 10-6. 19th century Japanese triptych prints, 3/18-4/30.

URBAN CENTER—457 Madison (807-6480). Mon.-Sat. 10-5. Revival and Art Deco architecture in Flatbush; Blank Walls, the new face of downtown; Buildings in progress in lower Manhattan, thru 4/6.

Soho

AICH—386 W. Broadway (226-7433). Modern Native American abstractions, thru 3/18.

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Members of the Tanager Gallery from 1952 to 1962 including Dodd, Fine, Geist, Katz, King, thru 4/30.

CASTELLI—420 W. Broadway (431-5160). Color abstractions by Daphnis, an installation using black sand, house facade, "babies," by Skoglund/142 Greene (431-6279). Conceptual pieces using photos, documentation by Huebler, photos of female bodybuilder by Mapplethorpe. Thru 3/26.

CENTRAL HALL—386 W. Broadway (226-9215). Tues.-Sun. 1-6. Latin American women artists living in New York City, thru 4/3.

DRAWING CENTER—137 Greene (982-5266). Large detailed contemporary genre by Cretara, chunks of landscape and teapots by Warren, ten others, thru 3/30.

SOHO CENTER—114 Prince (226-1995). Carvalho, Klinghoffer, Rudolph, and Usher, thru 4/4.

VISUAL ARTS—137 Wooster (598-0221). People in unusual environments by Brovold, desolate interiors by Froese, black origins in photos by Chong, small figures in landscapes (photos) by Ford, 3/18-4/17.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

CITY—2 Columbus Circle (974-1150). Barnet, Crimi, Hios, Simon, Solman, thru 3/23.

CLOCKTOWER—108 Leonard (784-2084). Wed.-Fri. 1-6, Sat. 10-6. "Habitats," by Armajani, Artswager, Ferrari, Gehry, Johnson, Lewitt, Miss, thru 4/9.

80 **WASHINGTON SQUARE E,** NYU (598-2163). Wall constructions of real objects by McNulty, tondos of layered cheesecloth by Watts, others, thru 3/25.

F.I.T.—Artisanspace, 227 W. 27th (760-7642). Five printers of master etchings, thru 3/26.

INTAR LATIN AMERICAN—420 W. 42nd (695-6134). Mon.-Fri. 10-6. Painting on paper by artists from Colombia, Ecuador, Cuba, and New York City, thru 3/25.

JAMAICA ARTS CENTER—161-04 Jamaica Avenue, Jamaica (658-7400). 28 objects from the Metropolitan Museum's African, Pre-Columbian, Micronesian collections, thru 4/30.

RYAN—452 Columbus (799-2304). Printmakers of the 30's, thru 3/20.

SPACED—165 W. 72nd (787-6350). Interiors of architecture from the past and the present, thru 4/30.

SURROGATE'S COURT—31 Chambers (566-0598). Mon.-Fri. 9-5. La Guardia: A Great Mayor of A Great City, thru 3/31.

Photography

JAMES ABEE—Famous personalities that appeared in *Vanity Fair* between 1918 and 1934/19th century reverse glass paintings from the Leight Collection. Thru 4/9. Washburn, 113 Greene (966-3151)/42 E. 57th (753-0546).

ROGI ANDRÉ—Portraits of Bonnard, Braque, Cocteau, Collette, Matisse, thru 3/25. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

MARCEL BARDON—China and Paris in color, thru 4/7. Castelli, 4 E. 77th (288-3202).

ERWIN BLUMENFELD—Solarization, silhouetting, multiple images, abstractions from 1935 to 1969, thru 4/2. Staley Wise, 111 Wooster (431-7292).

PAUL CALHOUN/ROBERT GLICK—Chinatown in black and white by both. 3/18-4/17. Henry Street Settlement, 466 Grand (766-9200). Tues.-Sat. 1-6.

80 **PAPERS**—80 Thompson (966-1491). A 19th century view of Alexander's Empire, thru 3/24.

DAVID FINN—Henry Moore's "Large Two Forms," 3/22-4/28. Columbia University, Rotunda, Low Memorial Library, Broadway at 116th (280-5573). Mon.-Fri. 9-5.

JAMES FRIEDMAN/AHARON GLUSKA—Photos of Nazi concentration camp sites/Paintings. Thru 3/31. Urdang, 23 E. 74th (288-7004).

SARITA FURMANSKI—Classic still lifes, thru 3/26. Images, 11 E. 57th (838-8640).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). "Improbable Memories" of top French fashion photographer Sarah Moon; the mansions of Newport and Long Island, large and in color by Len Jenshel, thru 4/3.

BUILDER LEVY—Twenty years in black and white, thru 4/2. Ledel, 168 Mercer (966-7659).

SCOTT MACLEAY—Large Fresson color prints, thru 4/15. Pfeifer, 825 Madison (737-2055).

JACK MANNING—A slum in Old San Juan, "La Perla," 3/17-4/12. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

LEV POLIAKOV—Russia, thru 3/31. Nikon House, 620 Fifth (586-3907).

PRAKAPAS—19 E. 71st (737-6066). Belgian surrealist photography, thru 4/2.

CHARLES ROLAND—Black women, thru 3/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8 p.m., Fri., Sat. 3-10 p.m.

JOSEPH SZABO—Adolescents, thru 4/8. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9 p.m.

WAVEHILL—675 W. 252nd, Bronx (549-2055). The Crystal Palace in 1851, thru 4/30. Daily 10-4:30.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Glen Lukens: Pioneer of the Vessel Aesthetic: 26 works in clay and glass; thru 4/3. . . Czechoslovakian Glass: Seven Masters; thru 5/29. . . Selections from the Permanent Collection; thru 4/3. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. The Art of Wood Turning; thru 5/13.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Arthur Ross Hall of Meteorites. . . North American Indians. . . Star Gods of the Ancient Americas; thru 3/27. . . Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15. . . Deep Ocean Photography; thru 5/15. . . New Frontier of Life; thru 5/15.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . The Silk Route and the Diamond Path; thru 4/3.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . The Great East River Bridge: 1883-1983; 3/19-6/19.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Tiffany Studios: Metalwork and Other Decorative Arts; thru 4/17. . . Designed for Theater; thru 5/1. . . Carnegie Mansion "Embellishments"; thru 5/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). American Sculpture from the Permanent Collection; thru 5/8. . . Modern Masters. . . Julio González: A Retrospective; thru 5/8. . . Recent Acquisitions: Drawings; 3/17-5/15.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity. . . A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29. . . Frank Stella: Polish Wooden Synagogue Constructions from the 1970's. . . Recent Acquisitions: 1979-1982.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. . . American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. . . André Meyer Galleries for 19th-century art. . . Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. . . The new Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . The Celestial Pen: Islamic Calligraphy; thru 7/3. . . Installation of the Pulpit by Karl Bitter. . . The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. . . La Belle Epoque; thru 9/4. . . The new Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84. . . 15th and 16th Century Italian Drawings; thru 4/17. . . The Vatican Collections: The Papacy and Art; thru 6/12. . . Recent Gifts; thru 3/27. . . Advertising America: American Posters from the 1890's to the 1920's; 3/15-5/22.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Symbolic Animals, Monsters, and Demons in Antiquity and the Middle Ages; thru 4/10. . . Johannes Brahms: Manuscripts; thru 4/10. . . The Art of William Blake; thru 3/31. . . Drawings by Gravelot; thru 3/31. . . Saint-Exupéry and The Little Prince; thru 4/10.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Eloy Blanco: Faces and Figures, A Retrospective. . . Marcos Kalisch: 30 Pictures. . . José Carrero: Obsession with a Laughing Mask. . . Adal Alberto Maldonado: Portraits; The Puerto Rican Series. Thru 5/1.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. . . The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5. . . A Celebration: One Hundred Years of Yiddish Theater in New York; thru 4/10. . . Currier & Ives, Sail and Steam; thru 5/1. **Theater Museum,** Minskoff Arcade, 1515 Broadway, at 44th St. (944-7161). Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on development of holography from 1947. . . Contemporary Portrait Gallery. . . Light Years; thru Dec. . . Contemporary Art Holography.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. . . Three New Skyscrapers; thru 3/29. . . Prints from Blocks: Gauguin to Now; thru 5/15.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Nevelson and O'Keeffe: Independents of the Twentieth Century; thru 4/10. . . Allen Bertoldi (1941-1981): Retrospective; thru 4/10.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Italian Still-Life Painting from Three Centuries; thru 3/20. . . The 158th Annual Exhibition; 3/17-4/23.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31. . . A Celebration: American Landscape Painting, Genre Art, and Drawing; thru 6/5. . . The Sage of Sunnyside: A Washington Irving Bicentennial Celebration 1783-1983; thru 5/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 3/19. . . FDR and the Arts: The WPA Projects; thru 4/23. . . Seasons; thru 4/30. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. "First, A School. . ." Fifty Years of the School of American Ballet; thru 4/9. . . Joseph Szigeti Remembered; thru 4/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. . . Annual Juried Exhibition; thru 3/27. . . Helene Brandt: Sculpture and Painted Wall Constructions; thru 3/27. . . Masterpieces of 20th Century Art: The Mandel Collection; thru 5/1. . . The World of Japanese Theater; thru 4/17. . . Mixed Media Exhibition: Long Island Black Artists Association.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Frank Stella: Prints 1967-1982; thru 3/13. . . The Eight; thru 3/20. **Federal Hall,** 26 Wall St. (431-1620). Mon.-Fri. 11-3. Portraits, on a Human Scale; thru 4/1.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children. Raban Remembered: Jerusalem's Forgotten Master; thru June. . . New Ceremonial Objects and Panels Fashioned in Stained Glass; thru 6/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/18 at 10 & 2: American Watercolors, Drawings, Paintings, and Sculpture of the 19th & 20th Centuries. On view from 3/12. **East,** 219 E. 67th St. (570-4141). 3/15 at 10: American Furniture, Paintings, and Decorations. On view from 3/11. 3/17 at 10 & 2: Antique and Fine Jewelry. On view from 3/12.

PHILLIPS—406 E. 79th St. (570-4830). 3/15 at 1: Jewelry. On view from 3/12.

SOTHEBY PARKE BERNET—**York Ave. Galleries,** at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 3/16 at 10:15 & 2, 3/17 at 2: Antique Jewelry and Watches. On view from 3/12.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, March 14

CINCINNATI SYMPHONY ORCHESTRA, Michael Gielen conductor. Crumb's *Variations;* Bruckner's Symphony No. 5. Carnegie Hall at 8. $10-$17.50.

MUSIC FROM MARLBORO—Pianist Cynthia Raim; violinists Hiroko Yajima, Michaela Paetsch; violists Samuel Rhodes, Steven Tenenbom; cellist Bonnie Hampton. Mendelssohn, Hindemith, Brahms. Alice Tully Hall at 8. $5.50-$7.50.

CHARLES LIBOVE, violinist/**NINA LUGOVOY,** pianist. Works by Beethoven and 20th-century Russian music. Merkin Concert Hall at 8. $5.

KENNETH COOPER, harpsichordist, with violinist Ani Kavafian, soprano Josephine Mongiardo, cellist Timothy Eddy, violist Ida Kavafian, bass-baritone Michael Riley. "New Works of Bach," including some rare and unfamiliar music and reconstructed works. Symphony Sapce at 8. $5.

METROPOLITAN BRASS QUARTET—Works by Keith Robinson (world premiere), Anton Simon, Scott Joplin; English Renaissance music. Carnegie Recital Hall at 8. $6.

QUINTET OF THE AMERICAS, with mezzo-soprano Puli Toro. Music of Harbison, St. John (premiere), Fernandez, Mamlok, Cordero. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $6.

OCCASIONAL SINGERS, Gil Robbins director; soprano Peg Ahrens, pianist Paul Alan Levi. Phillip Rhodes, Aaron Jay Kernis, Mel Powell, Berg, Paul Alan Levi, Ronald Caltabiano, H. Garrett Phillips, Jacqueline Fontyn, Ives. N.Y.U. University Theater, 35 W. 4th St. (598-3431), at 8. $4.

REJOUISSANCE—Flutist Andrew Bolotowsky, violinist Victoria Stark, cellist Carol Redfield. Vivaldi, Mozart, Naudot, others. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

ADRIANA QUARTET—Brahms's Piano Quartet No. 1 in g. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BARBARA HENSON, vocalist, with piano. Jazz. Citicorp Center Market at 6. Free.

Tuesday, March 15

NATIONAL ORCHESTRA OF NEW YORK, Mehli Mehta conductor; pianist David Bar-Illan. Tribute to Leopold Stokowski: Wagner-Stowkowski Synthesis From *Tristan und Isolde;* Beethoven's Piano Concerto No. 5, "Emperor"; Mussorgsky-Stokowski *Pictures at an Exhibition.* Carnegie Hall at 8. $4-$12.

NEW YORK PHILHARMONIC, Christoph von Dohnanyi conductor. Haydn's Symphony No. 88; Henze's Symphony No. 5; Dvorak's Symphony No. 8. Avery Fisher Hall at 7:30. $6-$22.

BENITA VALENTE, soprano/**RICHARD GOODE,** pianist, with conductor Tamara Brooks, violinist Felix Galimir, cellist Timothy Eddy, flutist Carol Wincenc, oboist Ronald Roseman, clarinetist Cheryl Hill, percussionists John Grimes and Neil Grover. Schumann's Five Songs from Op. 79 and Piano Trio No. 1; Kim's *Exercises en Route* (1963-70). Alice Tully Hall at 8. $8-$12.

CARTER BREY, cellist (N.Y. debut), with pianist Barbara Weintraub. Schumann, Rachmaninoff, Carter, Kreisler. 92nd Street Y at 8. $5, $7.

RUTH GEIGER, pianist. Music of Schubert, Beethoven, Mozart. Merkin Concert Hall at 8. $7.

SARA FAUST, pianist. Scarlatti, Beethoven, Liszt, Prokofiev, Chopin. Carnegie Recital Hall at 8. $7.

ARKADY ARONOV, pianist. Works by Mendelssohn, Ravel, Liszt, Scriabin, Liadov, Prokofiev. Merkin Concert Hall at 2. $4.50.

NEW JERSEY PERCUSSION ENSEMBLE, Raymond DesRoches conductor. Group for Contemporary Music, works by Klopotowski, Biscardi, Cage, Levitan, Yttrehus. Symphony Space at 8. $5.

DIANA MECKLEY/BILL'S FRIENDS, with dancers Isabelle Marteau, Coleen Mulvehill; performance artist Max Blagg. The Bowery Project, 133 Bowery at Grand St. (431-8602), at 8:30. $4.

NOEL LLINOS, keyboard artist-composer, with other artists. "Keyboard Music: 1958-1983," DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $5.

MUSIC-IN-SPACE—A multi-sensory concert integrating the electro-acoustic music of Brazilian composer Jocy de Oliveira with light sculptures, astronomy displays, etc. With de Oliveira, other performers. Hayden Planetarium, 81st St. and Central Park West (249-8950), at 7:30 and 9:15. $6.

CHERRY RHODES, organist. Works of J.S. Bach, Guillou, Liszt, Pinkham. Trinity Church, Broadway at Wall St., at 8. $5, $7.50.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, March 16

DRESDEN STAATSKAPELLE, Herbert Blomstedt conductor; Zimmerman's *Sinfonia come un grande lamente;* Strauss's *Death and Transfiguration;* Beethoven's Symphony No. 3, "Eroica." Carnegie Hall at 8. $10-$12.50.

CONCORD STRING QUARTET—Beethoven's Quartet in F, Op. 59, No. 1; Quartet in c-sharp, Op. 131. 92nd Street Y at 8. $7.50-$10.50.

NATIONAL CHORALE SOLOISTS, Martin Josman director. "Mozart and Friends." Bach, Haydn, M. Haydn, Beethoven, Mozart. St. Peter's Church, Lexington Ave. and 54th St. (869-0970), at 8. $8, $13.

DANIELLE WOERNER, soprano, with pianist Robert Schwartz. Songs and arias by Dowland, Monteverdi, Mozart, and Berlioz's *Les Nuits d'été.* YWCA, Lexington Ave. and 53rd St., at 7:30. Free.

CONCERT ROYAL—"The French Style." With soprano Ann Monoyios, countertenor Drew Minter. Telemann, Blavet, Leclair, Marais, and Clerambault's cantata *Apollon et Doris.* St. Thomas Church, Fifth Ave. and 53rd St., at 7:30. $5.

RIP KELLER, pianist. Bach, Beethoven, Brahms, Chopin, Keller. Merkin Concert Hall at 8. $6.

KIRK NUROCK, pianist-composer. Sonata for Piano and Dog (world premiere). Carnegie Recital Hall at 8. $10.

MUSIC-IN-SPACE—See 3/15.

CALLIOPE/ANN CARTER-COX, soprano-lutenist. English Renaissance music. Christ Church, Park Ave. and 60th St. (838-3036), at noon. Free.

HUNTER SYMPHONY, conductor Clayton Westermann; pianist Juliana Osinchuk. Rachmaninoff's Piano Concerto No. 1, Tchaikovsky's Symphony No. 2. Hunter College Assembly Hall, 69th St. and Park Ave. (570-5736), at 8. $4.

EVELYNE CROCHET, pianist. Music of Debussy. Bloomingdale House of Music, 323 W 108th St. (663-6021), at 8. $6.

LISE FRIEDMAN, guitarist (N.Y. debut). Works by Albeniz, Bach, Villa-Lobos, Tarrega, Giuliani. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $5.

CATHERINE WHITE, harpist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

DIANA MECKLEY, others. See 3/15.

CIOMPI QUARTET, with clarinetist Arturo Ciompi. Haydn's Quartet in D, Op. 33, No. 6; Reger's Clarinet Quintet in A, Op. 146; Beethoven's Quartet in C, Op. 59, No. 3. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7:30. $6.

ARTA MARTINEZ, soprano. Consecrated songs and spirituals. Christ Lutheran Church, 73rd Ave. and 188th St., Flushing, at 2 and 7:30. Offering.

Thursday, March 17

NEW YORK PHILHARMONIC, Rafael Kubelik conductor; pianist Alicia de Larrocha. Beethoven's *Prometheus* Overture, Piano Concerto No. 3, and Symphony No. 2. Avery Fisher Hall at 8. $6-$22.

PRAGUE CHAMBER ORCHESTRA, with pianist Boris Krajny. Mozart's Overture to *Don Giovanni;* Ceremuga's *Concerto da Camera;* Mendelssohn's Piano Concerto No. 1; Honegger's *Pastorale d'Eté;* Martinu's Serenades; Dvorak's *Czech Suite.* Carnegie Hall at 8. $6-$12.50.

MUSIC FROM MARLBORO—Metropolitan Museum at 8. $8. See 3/14 for program and soloists.

JEFFREY SWANN, pianist. Haydn, Schumann, Debussy, Chopin. 92nd Street Y at 8. $7-$9.50.

AMERICAN NEW MUSIC CONSORTIUM FESTIVAL, with several performers in each concert. At 10 a.m., Top of the Park, NYU Loeb Student Center, 566 La Guardia Pl.: music by Shawn, Harrison, Cage, Babbitt, others, and world premieres by Karchin and Mazurek. Free. . . At 3 p.m., same place: music by Suben, Pollock, Sessions, Zupko, Ravel. Free. . . At 8 p.m., Merkin Concert Hall: music by Castle, Guinjoan, Tisne, Ghezzo, Constanides, Erb, world premiere by Hoshino. $5.

JOEL KROSNICK, cellist/**ROBERT BLACK, ALECK KARIS,** pianists/**ROLF SCHULTE,** violinist/**LAWRENCE DUTTON,** violist. Presented by the League-ISCM in honor of Anton Webern's 100th birthday. Works by Webern, Schoenberg, Rosenzweig, Davidovsky. Carnegie Recital Hall at 8. $6.

BILLY TAYLOR, pianist/**JIMMY HEATH,** saxophonist/**SLIDE HAMPTON,** trombonist/**RED RODNEY,** trumpeter/**VICTOR GASKIN,** bassist/**HOWARD JOHNSON,** tuba/**RAY BARRETTO,** conga. Jazz. NYU Loeb Student Center, 566 LaGuardia Place (598-3757), at 8. $7.

NEW YORK SANKYOKU KAI—An evening of traditional Japanese music. CUNY Graduate Center, 3rd floor, 33 W. 42nd St., at 8. $2.50.

BARBARA BOGATIN, Baroque and modern cello, with pianist Paul Posnak. Gabrieli, Bach, Beethoven, Shostakovich. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

SUSAN RADCLIFF, trumpet/**ROSS TUCKER,** trumpet/**DAVID HIGGS,** organ. Music of Purcell, Telemann, Vivaldi. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

STARS OF TOMORROW—Cabaret music. Citicorp Market at 6. Free.

BARGEMUSIC RESIDENT MUSICIANS—Beethoven's String Quartet in e; Smetana's String Quartet in e. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $3. Note: this is an open rehearsal of program for 3/20, 24, 27.

ALEXANDER KOUGELL CELLO QUARTET—Lehman College Center, music building. Bedford Park Blvd. West, Bronx, at noon. Free.

Friday, March 18

MAURIZIO POLLINI, pianist. Beethoven's *Diabelli Variations;* works by Webern and Stockhausen. Avery Fisher Hall at 8. $8, $15.

I SOLISTI AQUILANI, Vittorio Antonellini conductor; double-bassist Gary Karr. Vivaldi, H. Eccles, Bloch, Sacchini. Carnegie Hall at 8. $6-$12.50.

NEW YORK PHILHARMONIC—At 2. See 3/17.

MELOS QUARTET—Beethoven's Quartets in f, Op. 95; in B-flat, Op. 18, No. 6; in a, Op. 132. Metropolitan Museum at 8. Stage seats, $8.

YOMO TORO—Jibaro music— a combination of African percussion, Spanish poetry, bongo, congas, electric bass, tambourine cuatro. Center for

Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $7.

WISCONSIN BRASS QUINTET—Carnegie Recital Hall at 8.

ELIZABETH HODES, soprano/**ROBERT KOPELSON,** pianist. Works by Purcell, Handel, Bach. Lincoln Center Library at 4. Free.

AMERICAN NEW MUSIC CONSORTIUM FESTIVAL, with several performers in each concert. At 10 a.m., NYU Theater, 35 W. 4th St.: Music by Petrassi, Andrus, Ives, Krenek, others. Free. . . At 2: Rathaus Recital Hall, Queens College, Kissena Blvd. and LIE, Flushing: Pompilo, McCandles, Nielson, Perle, Yttrehus, others. Free. . . At 8, NYU Theater, 35 W. 4th St.: Purswell, Andrus, Dahl, Nielson (world premiere). $3.

TUBA LIBRE, Dave Bargeron and Howard Johnson. Jazz. New School, 66 W. 12th St. (741-5667), at 6. $6.

DAVID "HONEYBOY" EDWARDS—Mississippi Delta Blues. Alternative Museum, 17 White St. (966-4444), at 8. $6.

HARMONIC CHOIR, David Hykes director. Annual "spring equinox" concert. Harmonic singing or "overtone chanting." Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 8. $7.

DEUCE, *a fusion band, led by Jean Fineberg and Ellen* Seeling, horn players; also singer Teresa Trull. Town Hall at 8. $12-$17.50.

HAVANA SINGS—An anthology of vocal Cuban music from the 18th century to present times. Gramercy Arts Theatre, 138 *E. 27th St. (889-2850), at 8. $10.*

THE KINANDERS PRESENT—Songs by Fauré and Debussy; a Chopin prelude; songs from Mahler's *Des Knaben Wunderhorn.* Hotel Wellington Laurelton Room, Seventh Ave. and 55th St. (586-7228), at 7:30. Contribution.

MORRIS GOLDBERG, alto saxophonist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

UJC BIG APPLE JAZZWOMEN—Brooklyn YWCA, 30 Third Ave., Brooklyn (875-1190), at 8. $5.

GUIDERI TRIO—Bach, Mozart, Dvorak, Chopin. Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing (359-4324), at 8. $3.

Saturday, March 19

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Bella Davidovich. Lazarof's *Sinfonietta for Chamber Orchestra (N.Y. premiere);* Mozart's Piano Concerto in A, K. 488; Beethoven's Symphony No. 4. 92nd Street Y at 8. $9.50-$11.

VLADIMIR ASHKENAZY, pianist. Schubert and Chopin. Carnegie Hall at 8. Sold out.

NEW YORK PHILHARMONIC—See 3/17.

ENSEMBLE FOR EARLY MUSIC, Frederick Renz director. "J.S. Bach & Sons." Overtures, concerti, sinfonias, and symphonies from the High Baroque to the Gallant. Alice Tully Hall at 8. $8.50, $10.

GUARNERI QUARTET, with pianist Cecile Licad. Dvorak's *Romantic Pieces,* Op. 75; Schumann's Quartet in a, Op. 41, No. 1; Dvorak's Quintet in A, Op. 81. Metropolitan Museum at 8. Stage, $12.

ASTON MAGNA, Albert Fuller director; *violinists* Jaap Schröder and Stanley Ritchie, others. Music of Biber, Buxtehude, Mozart, Bach. Merkin Concert Hall at 8. $10.

CENTRAL CITY CHORUS, Michael May conductor. Works of Mozart, featuring his "Coronation" Mass. Central Presbyterian Church, Park Ave. and 64th St. (838-0808), at 8. $5.

MURRAY PERAHIA, pianist/**MANNES CHAMBER ORCHESTRA,** Per Brevig conductor. Haydn's Trumpet Concerto in E-flat; Divertissement from Ibert's *Italian Straw Hat;* Beethoven's Sonata in E-flat, Op. 31, No. 3; Schubert's "Wanderer" Fantasy. Benefit for Mannes College of Music, at Plaza Hotel Terrace Room, at 6:30. $50-$500 (737-9088).

HARMONIC CHOIR—See 3/18.

AMERICAN NEW MUSIC CONSORTIUM FESTIVAL, with several performers in each concert. At 10 a.m., NYU Theater, 35 W. 4th St.: Electro-acoustic music. Free. . . At 3, NYU Theater: Messiaen, Kraft, Tipei, Ghezzo, others. Free. . . At 7, NYU Theater: Molzer, Collier, Kraft (world premiere), others. $3.

ULISES ESPAILLAT, tenor/**PHILLIPE BIROS,** pianist. Music from Spain and Latin America. Carnegie Recital Hall at 5:30. $5, $7.50.

WEATHER REPORT—Beacon Theater, Broadway and 74th St. (874-1717), at 8. $12.50, $14.50.

KEISHA ST. JOAN AND FRIENDS—Jazz. Citicorp Market at 8. Free.

ALHAMBRA—Sephardic songs of Spain and the Middle East. Alternative Museum, 17 White St. (966-4444), at 8. $7.

CON BRIO ENSEMBLE—Lincoln Center Library at 2:30. Free.

MARGARET WILLIG, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

JEWISH SONGS OF FREEDOM—In celebration of Passover. Peoples' Voice Cafe, 388 W. Broadway (852-7559), at 8. $4.

EMERSON STRING QUARTET, with cellist Colin Carr, violist Scott Nickrenz. Schoenberg's *Verklärte Nacht;* Beethoven's Quartet in a, Op. 132. BAM at 8. $7.

JOE CUNNINGHAM ORCHESTRA—Irish music. Brooklyn Central Library, Grand Army Plaza, Brooklyn, at 2:30. Free.

Sunday, March 20

JEAN-PIERRE RAMPAL, flutist/**JOHN STEELE RITTER,** on keyboards, including harpsichord, honkytonk upright, and Mozart fortepiano. With drummer Billy Wilson, tuba-ist Howard Johnson. Works by Bach, Mozart, Joplin, others. Avery Fisher Hall at 8. $10-$17.50.

VIENNA CHOIR BOYS, Peter Marschik, conductor. Schütz, Schubert, Britten, and J. Strauss's operetta "Viennese Life." Carnegie Hall at 3. $6-$15.

JOHN BROWNING, pianist. Debussy, Ravel, Liszt. Carnegie Hall at 8. $4-$10.

DRESDEN STAATSKAPELLE ORCHESTRA, Herbert Blomstedt conductor; pianist Horacio Gutierrez. Beethoven's Piano Concerto No. 4; Tchaikovsky's Symphony No. 4. Avery Fisher Hall at 3. $9, $17.50.

GARRICK OHLSSON, pianist. Mozart, Scriabin, Chopin. Alice Tully Hall at 3. $9.

TOUGALOO COLLEGE CHOIR/EDDIE HEYWOOD, pianist. Handel's *Dettingen Te Deum,* also gospel, spirituals, popular songs, and jazz. Benefit for the college, $10-$250. Alice Tully Hall at 8.

Y CHAMBER SYMPHONY—At 3. See 3/19.

AN AFTERNOON OF NOSTALGIA—Toni Arden, the Four Lads, Don Rondo, comedian Ben Perri. Music of the '50s. Symphony Space at 3. $15-$17.50.

EMPIRE BRASS QUINTET—Renaissance and Early Baroque music, by Gabrieli, Locke, Pezel, Gesualdo. The Cloisters, Ft. Tryon Park, at 3. $9.50.

ROBERT YAMINS, *clarinetist, with pianist* Margo Garrett, others. Weber, Tower, Verdi-Lovreglio, others. Merkin Concert Hall at 4. $6.

CHRISTINE SODER, clarinetist, with pianist Remy Loumbrozo, cellist Larry Wirth. Milhaud, Paltridge, Weber, Reger, Berg, Debussy. Carnegie Recital Hall at 8:30. $6.

MUSIC BY YVES CHARDON, played by cellist Chardon, trumpeter Robert Nagel, others. Manhattan School of Music, Broadway at 122nd St., at 7. Free.

HAVANA SINGS—At 3. See 3/18 for details.

WEST SIDE MADRIGALISTS—Agostini, Isaac, Hassler, Ponce, others. Citicorp Atrium at noon. Free.

SCOTT JACKSON WILEY, guitarist. American Institute *of Guitar, 204 W. 55th St. (757-3255), at 3. $3.*

LESLIE ROBERTS/FRED BAUMGARTEN, singer-songwriters with guitar and piano. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

ALEKSEI TAKENOUCHI, pianist. Carnegie Recital Hall at 2.

CARMEN RODRIGUEZ-PERALTA, pianist. Carnegie Recital Hall at 5:30.

VICTORIA VON ARX, pianist. Beethoven, Chopin, Brahms. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. $5.

LAUREN WEISS, flutist, with pianist Sylvia Kahan, cellist Abby Newton. Mozart, Prokofiev, Roussel, Crumb. Ann Goodman Recital Hall, 129 W. 67th St., at 3. Free.

BRONX SYMPHONY ORCHESTRA, Joseph DelliCarri conductor; violinist Alfred Hart, violist Eugene Becker, clarinetist Peter Simenauer. Vivaldi, Bruch, Beethoven. Lehman College, Bedford Park Blvd. *West, Bronx* (960-8833), *at 3. Free.*

BROOKLYN CHAMBER ORCHESTRA—Beethoven, Paganini, Mozart, Stamitz, others. Flatbush-Tompkins Bldg., E. 18th St. and Dorchester Rd., Brooklyn, at 3:15. $5.

EMERSON STRING QUARTET—At 2. See 3/19.

CINCINNATI SYMPHONY ORCHESTRA, Michael Gielen conductor. Beethoven's "Leonore" Overture No. 3; Strauss's *Metamorphosen for 23 Solo Strings;* Brahms's Symphony No. 1. Colden Center, Queens College, LIE and Kissena Blvd., Flushing (793-8080), at 3. $9-$11.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. $6. See 3/17.

NEW MUSIC CONSORT—*American composers are* featured, including Ives, Copland, Cage, Harrison, Ernst (world premiere). York College/Hillside Center, 150-91 87th Rd., Jamaica, at 3. Free.

RITES OF SPRING—Harpist Dulcie Barlow, flutist Pamela Russell, violist Elizabeth Sublette, singer Vir-

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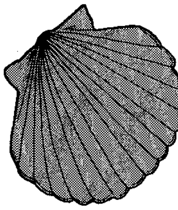

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ginia Bitar-Lindle. Debussy, Salas, Honegger, Haydn, others. Brooklyn Botanic Garden, 1000 Washington Ave., at 3. $2.

CONCERTS IN CHURCHES—Bach's St. Matthew Passion, conducted by Dennis Keene, with St. Luke's Chamber Ensemble, choir, and soloists. Ascension, Fifth Ave. and 10th St., at 8. Offering... Richmond Choral Society, Mozart's *Coronation Mass* and Fauré's *Requiem*. Christ Church, 76 Franklin Ave., S.I., at 7:30. $3... North/South Consonance. Lifchitz, Schubel, Stock, Vuksic. Christ and St. Stephen's, 120 W. 69th St., at 3. $6... Tenor Buford Bryant, pianist John Cartwright. Art songs of Bellini, Debussy, Strauss. Epiphany, 1393 York Ave., at 2:30. $5... Beverly Radin, flutist; Melanie Bean, pianist. Bartók, Messiaen, Poulenc, Bach, Martin. Good Shepherd, 236 E. 31st St., at 4. $2.50... Manhattan Vocal Ensemble, Nelly Vuksic, director; works of the Americas. Holy Trinity, 213 W. 82nd St., at 6:30. Donation... Verdi's *Requiem*, by the St. Cecilia Chorus and Orchestra, David Randolph director, with soloists. Park Avenue Christian, Park Ave. and 85th St., at 4. $5... Riverside, the Drive at 122nd St. At 3: James R. Lawson, carillonneur. At 4: Brahms's *Requiem*, with the choir and the Singing City Choir of Philadelphia. Offering... Harmonic Choir. St. John the Divine, Amsterdam Ave. and 112th St. See Concerts, 3/18, for details... Village Singers, "America the Musical," American composers. St. Joseph's, Sixth Ave. and Washington Pl., at 8. $5... Soprano Danielle Woerner, pianist Robert Schwartz. St. Michael's, Amsterdam Ave. and 99th St., at 3. $5. See Concerts, 3/16, for other details... St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, Kevin Kunkle Quintet. Offering.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 14—Mon., 3/14, at 8: Puccini's *Madama Butterfly,* Kohn conducting; with Zylis-Gara, Catania, Mauro, Fredricks. 3/15 at 7: Verdi's *Don Carlo,* Levine conducting; with Freni, Berini, Domingo, Monk, Ghiaurov, Hines. 3/16 at 7:30: Strauss's *Der Rosenkavalier,* Levine conducting; with Troyanos, Te Kanawa, Blegen, Haugland, Ciannella. 3/17 at 7: Wagner's *Die Walküre,* Varviso conducting; with Jones, Behrens, Dunn, Jung, Nentwig, Hans Tschammer (debut). 3/18 at 7: *Don Carlo;* same as 3/15. 3/19 at 1:30: *Der Rosenkavalier;* same as 3/16 (broadcast, WQXR). 3/19 at 8: *Madama Butterfly;* same as 3/14.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. $7-$12; Fri.-Sun. $7-$12.50. Thru 3/20: Gilbert and Sullivan's *Patience.*

THE MUSIC MASTER, by Pergolesi/**ROSINA,** by William Shield. Broque Opera Co., Dominic Meiman conductor. Greenwich House, 27 Barrow St. (535-6069). 3/18, 19, 25, 26, 4/1, 2, 8, 9, at 8; 3/20, 27, 4/3, 10 at 2. $8.

A LADY IN LOTTERY/NUMBER 66, both by Offenbach. Bel Canto Opera, at Senator Wagner Junior H.S., 220 E. 76th St. (535-5231). 3/18, 19 at 7:30; 3/20 at 2:30. $7.50.

RENARD, by Stravinsky/**SANCTA SUSANNA,** by Hindemith (N.Y. premiere)/**THE RING OF POLYCRATES,** by Korngold. Manhattan School of Music Opera Theater, C. William Harwood conductor. Borden Auditorium, Broadway at 122nd St. (749-2802). 3/17, 19 at 8; 3/20 at 2:30. $5, $6.

THE IMPRESARIO, by Mozart/**TROUBLE IN TAHITI,** by Bernstein/**GIANNI SCHICCHI,** by Puccini. Kathryn Kietzman conducts these three short works. Faith United Methodist Church, Castleton and Heberton Aves., Port Richmond, S.I. (727-0467). 3/18, 19 at 8. $5.

Dance

Merce Cunningham Dance Company
At City Center

MARCH 15-27—$12-$25. 3/15 at 7:30: *Trails, Locale, Gallopade.* 3/16 at 8: *Trails, Quartet* (N.Y. premiere), *Locale.* 3/17 at 8: Event #1. 3/18 at 8: *Coast Zone* (world premiere), *Channels/Inserts, Roadrunners.* 3/19 at 2: *Coast Zone,* Channels/Inserts, Roadrunners. 3/19 at 8: *Trails, Quartet, Locale.* 3/20 at 2: *Trails, Quartet, Locale.*

The Hamburg Ballet
At the Brooklyn Academy of Music

MARCH 15-27—Weekdays and Sat. mat., $5-$15. Weekends and Sun. mat., $7.50-$17.50. 3/15, 22 at 7; 3/19 at 2 and 8; 3/20 at 2: *A Midsummer Night's Dream.* 3/16 at 7, 3/17 at 8, 3/26 at 2 and 8: *Legend of Joseph* (Judith Jamison, guest artist), *Vaslav, Bach Suite No. 2.* 3/18, 3/24, 3/25 at 8; 3/23 at 7: *Mahler's* 3rd *Symphony.* 3/27 at 2: *St. Matthew Passion.*

Annabelle Gamson, Phyllis Lamhut, and Don Redlich
At the Joyce Theater

3/16-20—$12. 3/16 at 7; 3/18, 20 at 8, 3/19 at 2: *Wigman Dances, Jocose* (Holm), new solo (Gamson), *Vintage* (Redlich), *For Spirits and Kings* (Lamhut) and *Brahms Waltzes.* 3/17, 19 at 8, 3/20 at 2: *Lake of Fire* (Redlich), *Stravinsky Piano Sonata* (Gamson), *Harold II* (Redlich), new solo, *Spirits and Kings.*

ALLNATIONS DANCE CO.—"Joy in Every Land," ethnic dances. Cooper Union Forum, Third Ave. and 7th St. (254-6300), 3/18 at 8. Free.

BALLET FOLCLORICO NACIONAL DE MEXICO—Colden Center, Queens College, Kissena Blvd., Flushing (793-8080). 3/19 at 8:30. $7-$9.

BRANISLAV TOMICH DANCE/THEATER—Swings, hops, stomps, and bops to the music of Bing Crosby, the Goofus Five, Little Stevie Wonder, and Musak. Theater Space, 43 W. 13th St. (533-8412). 3/17-20 at 8. $5.

BROOKLYN DANCE THEATER—Program includes three premieres, by Barnett, Pullus, Jamison. Gershwin Theater, Brooklyn College, 3/18, 19, 25, 26 at 8; 3/20, 27, at 2. $4.

DIANE JACOBOWITZ DANCE COMPANY—*The LIR Circle* and other works. Ethnic Folk Arts Center, 179 Varick St. 3/19 at 8, 3/20 at 2:30 and 8. $5.

DANCE ON THE LOWER EAST SIDE—Four programs: 3/17-20 at 8. 3/17, $7; other times, $6. St. Mark's in the Bowery Church, Second Ave. and 10th St. (691-6500).

RITHA DEVI, in *Angana (The Eternal Eve).* Hindu classical dancer. CAMI Hall, 165 W. 57th St. (988-7697), at 7:30. $5.

ISRAEL FOLK DANCE FESTIVAL, with more than 300 teenage and young-adult performers. Town Hall, 3/20 at 4 and 7:30. $7.50, $9.

JUILLIARD DANCE ENSEMBLE—3/17, 3/18 at 8: *A Celebration of Lully* (Wendy Hilton), *A Choreographer Comments* (Tudor), *Esplanade* (Taylor), *Reflections* (Sokolow), *Moments* (Lewis). 3/20 at 3, 3/21 at 8: *Soirée Musicale* (Tudor), *Deserts* (Sokolow), *Esplanade, Carib Pedlar* (Maule), *Fantasy* (Zaraspe). Juilliard Theater, 155 W. 65th St. (874-7515). $5, $7.

KENNETH KING & DANCERS/CO.—*Lucy Alliteration, Mumble Mumbo (Jumbo) J-u-m-b-l-e, Scream At Me Tomorrow, Flextime,* and *Dance Motor.* The Kitchen, 484 Broome St. 3/16-20 at 8:30. $5.

LES BALLETS TROCADERO DE LA KARPOVA 18th St. Playhouse, 145 W. 18th St. (243-8643). Thru 3/19, Fri., Sat. at 11 p.m.; 3/20-23, at 7:30. $8.

LIMBO THEATRE COLLECTIVE—*White Nights,* based on Dostoevsky's short story. At Cubiculo, 414 W. 51st (265-2139). 3/14, 15, 20, 21, 22 at 8. $5.

ISHMAEL HOUSTON-JONES—*Babble: First Impressions of the White Man,* with visual artist/dancer Fred Holland. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 3/17-19 at 8, 3/20 at 3. $6.

MIGRATIONS, *A Dance Through the Body,* by Tamar Rogoff. Washington Square Church, 135 W. 4th St. (533-8589). 3/18, 19, 24, 25, 26 at 8. $5.

KATRINKA MOORE—Premiere of *Terra Incognita,* music by Mark Petroff. White Dog Studio, 54 White St. (966-6347). 3/19, 20 at 8. $5.

NORTH CAROLINA DANCE THEATER—Three different programs; choreography by Balanchine, Vicente Nebrada, Salvatore Aiello, Oscar Araiz. Brooklyn Center, 3/18, 19 at 8, 3/20 at 2. $7-$10.

CATHERINE HONDORP AND CO.—"Nomad," a collection of dances. 83 Leonard St. (673-5889). 3/19, 20 at 8. $5.

RIVERSIDE DANCE FESTIVAL—Tomov Yugoslav Folkdance Ensemble, 3/16, 18 at 8; 3/19, 20 at 2... Douglas Hamby Dance Company, 3/17, 19, 20 at 8. Theater of the Riverside Church, 120th and the Drive (864-2929). $6.

SPRING DANCE THEATRE—A jazz-modern troupe. Symphony Space, 3/18 at 8, 3/19 at 2 and 8. $15, matinee $12.

THRONE DANCE THEATER—Choreography by Tyr Throne and Young Soon Kim. Emanuel Midtown-Y, 14th St. at First Ave. (254-4754). 3/19, 20, 26, 27 at 8. $6.

SPENT DREAMS—Choreography by Ron Blumenthal; a group of six dancers. Performance Space 122, 150 First Ave. at E. 9th St. (477-5288). 3/18-20 at 9. $6.

WOMEN IN DANCE, part II Program honors black instructors. Alpha Omega Dance Company, Thea Nerissa Barnes, BeBe Miller Dance Company. Klitgord Auditorium, 300 Jay St., Brooklyn (643-7110). 3/20 at 4:30. $8, $25.

OTHER EVENTS

Happenings

ST. PATRICK'S DAY PARADE — 3/17, begins about noon, up Fifth Ave. from the Forties to 86th St., and east. Marchers, bands, pipers, politicians, and crowds of watchers.

THE NATIONAL THEATRE OF THE DEAF, in "Parzifal: From the Horse's Mouth," a "zany" version of the tale. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (834-8794). Dates for the performances, which use both sign language and the spoken word, are 3/19 at 8, 3/20 at 7. $8.

MIME TIME — Clowns, commedia dell'arte, and pantomime, as they were seen in the taverns of old America, are the subject of Mark Stolzenberg. He'll be at Fraunces Tavern, 54 Pearl St., 3/20 at 2, to perform samples of all three entertainments. $2... "Mime, Body, and Soul," a program with mime Zwi Kanar and guitarist Steve Simenowitz, can be seen—and heard—at the Stephen Wise Free Synagogue, 3/20, 4-6, 30 W. 68th St. Also exhibits by craftsmen. $5.

BUNRAKU PUPPET THEATRE OF JAPAN — Excerpts from five classics, performed by puppeteers, narrators, musicians. Japan Society, 333 E. 47th St. (752-3015). 3/14-19 at 8, 3/19 also at 2. $25.

WINTER INTO SPRING — Check out Rockefeller's ice-skating rink 3/20-25, where there'll be a Winter Carnival going on: an ice-carving exhibit, pair and single skating by experts, a pee-wee ice hockey game, and so on. Free to watchers. And for spring fanciers, try the Stony Brook Museum Store's Spring Sale, 3/16-20. Open Wed.-Sun., 10-5, the same hours as the L. I. museum; old and new gift merchandise, books, etc., sale priced.

AN AUCTION TO HELP CHILDREN LEARN TO READ — Volunteer Services for Children is hosting the afternoon, 3/19, noon to 3:30, at the Madison Square Boys' Club, 301 E. 29th St. $3 admission, and you'll find antiques, art, china, silver. The V.S.C. remedial-reading program will benefit.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

Tours

EARLY AMERICAN JEWRY, where it all began. New York Walk-About (582-8083, weekdays 9-5; 914-834-5388). 3/20 at 2, meet NW corner of Broadway and Battery Pl. $4.

BRONX AND HARLEM—A bus tour with Planners' New York Tours (734-1366—reservations a must), visiting a variety of neighborhoods to explore urban issues and history. 3/20, 27, at 1 p.m., from Hunter College, 695 Park Ave. at 68th St. $11; students $8.

UPPER MANHATTAN—An afternoon in a 17-room Colonial mansion and the Museum of the American Indian. Adventure on a Shoestring (265-2663). 3/19, meet at noon, SW corner 58th St. and Seventh Ave. $12.

TOURS WITH 92ND STREET Y—3/20 at 11 a.m.: a pre-Passover tour of the Lower East Side, from bakeries and synagogues to architecture. $6.50. Phone 427-6000, ext. 179 to pre-register... 3/20: A walk through Peter Stuyvesant's farm, the old Dutch area. $6.50. Call above number to register.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. Phone for details on the more arduous hikes (697-5895). 3/19: Birdwatching in Jamaica Bay Wildlife Refuge. Free (342-2289 for details)... 3/20 at 1: Meet Jim McGowan at Clay Pit Ponds State Park Preserve Admin. Bldg., 83 Nielsen Ave., South Richmond, S.I. (967-1976). Free.

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 3/19, Central Park, Manhattan; 3/20, Cunningham Park, Queens. $15 donation. Usually from noon to 4. (291-6825 for meeting places.)

PARK WALKS AND WORKSHOPS IN THE BOROUGHS, with the Urban Park Rangers. All free. In Brooklyn (856-4210): 3/20 at 1, meet at Litchfield Villa, Prospect Park West and 5th St., to learn about street trees of the city. 3/20 at 2, meet at Children's Farm, next to P.P. Zoo, for a workshop on bees... Manhattan (387-3091): 3/20 at 2, meet at Vanderbilt Gate, 105th St. and Fifth Ave., for a spring preview called "Budding Blooms."... Staten Island (442-1304): 3/20, meet at Latourette Golfhouse at 10:30 a.m. for an early-spring hike through the Greenbelt. Take lunch. Return by 3:30.

WILD-PLANT WALKS, with Madeline Greenberg. Learn to identify sassafras, pokeweed, fiddlehead ferns, coltsfoot, and more. Every Sat. $15. (674-8742 for times and locations.)

REGULARLY SCHEDULED TOURS—Harlem Spirituals (944-9110). Every Sun., includes a worship service and sightseeing. $20. Reservations a must, by 1 p.m. Sat... Greenwich Village. Every day at 11 and 2, by reservation only (226-1426). $5... Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075... Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free... Lincoln Center. 1-hour tours, every day, 10-5. (877-1800, ext. 512). From tour desk, concourse level. $4.75, students/seniors $4.25, children $2.75.

Sports

HOCKEY—Rangers, Madison Square Garden (563-8000). $6-$17. 3/14 at 7:30, vs. Philadelphia. 3/16 at 7:30, vs. Islanders. 3/20 at 8, vs. Boston... **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 3/19 at 8:05, vs. Philadelphia.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). $6-$14. 3/15 at 7:30, vs. Atlanta. 3/19 at 7:30 vs. Washington.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). $4-$11. Next home game: 3/30 at 8, vs. Baltimore.

BOXING—All-star pro matches. 3/17 at 7:30, Felt Forum. $10, $15... Golden Gloves championship finals. 3/18 at 7:30. $6-$18. Madison Square Garden (564-4400).

WRESTLING—Pro all-star matches. Madison Square Garden (564-4400). 3/20 at 1:30. $6-$11.

KARATE 1983 SPECTACULAR—All-American Open Championships. Karate, kung fu, tae kwon do, and more. Felt Forum (564-4400). 3/19 at 8. $7-$20.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2... The trotters are at Roosevelt Raceway, Westbury, L.I. (516-222-2000). Nightly except Sun. at 8. $1, $2.

Children

For additional details on continuing children's events, see last week's issue.

NICOLO MARIONETTES/BROOKLYN PHILHARMONIC CHAMBER ENSEMBLE, Tania Léon conductor. Saint-Saëns's *Carnival of the Animals,* Kubik's *Gerald McBoing Boing;* music by Revueltas and Stravinsky. Brooklyn Academy of Music, 30 Lafayette Ave. (636-4100). 3/19 at 3. $2.50, under 12; adults $4.

JABBERWOCKY, Ann Shapiro and Lisa Hawley. A music-theater performance about American folk heroes Paul Bunyan, Calamity Jane, others. Cooper-Hewitt Museum, Fifth Ave. and 91st St. (860-6868). 3/20 at noon. $3.

CHILDREN'S FAIR—Games, refreshments, and entertainment by Goowin's Balloowins, Tales From the Wisdom Tree by Bodkin, and Puppets to Go. West Side YMCA Coop Nursery, at the Y, 5 W. 63rd St. 3/20, noon-4. Free admission; some charge for events.

THE STONEAGE CINDERELLA, a musical, by Maximillion Productions. Francis Lewis H.S., 58-20 Utopia Pkwy., Flushing. 3/19 at 2:30. $2.25.

PETER AND THE WOLF—Lea Wallace Puppets, preceded by "Frog-Prince." Moravian Church, 154 Lexington Ave. at 30th St. (254-9074). 3/19, 26 at 2. $2.50.

PUPPET PLAYHOUSE—At Fireboat House Environmental Center, 90th St. on the East River. Sat. at 11 and 1 (879-3316). $2.50. 3/19: Rod Young and his marionettes.

RING AROUND A RAINBOW—A fantasy with See-More and his puppet friends. Trinity School, 101 W. 91st St. (724-0677). 3/20 at 1 and 3. $3.

RUMPLESTILTSKIN, By Nicolo Marionettes. Old First Reformed Church, Seventh Ave. and Carroll St., Brooklyn (638-5725). Sun. thru 3/27 at 1. $3.

THE BUTTERFLY, by Bijan Mofid, with original music by Margaret Pine. Theatre at St. Clement's, 423 W. 46th St. (246-7277). Sat. thru 3/19 at 10:30 a.m. and noon; also 3/19 at 2. $3, adults $3.50.

HOW THE WORLD GOT WISDOM, a celebration of African folklore. Folktales, dances, story-songs, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (246-9872). Sat. thru 3/19, at 1:30 and 3:30. $2.50; adults, $3.50.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 3/19 at 11 a.m.: Avocado Puppets in "A Day at the Circus."

MICHAEL TAUBENSLAG PRODUCTIONS—3/20, 27 at 1:30: "The Peter Pan Fun and Magic Show." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

CINDERELLA—Cottage Marionette Theater, Swedish Cottage, Central Park, near CPW and 81st St. (988-9093). Reservations required. Each Sat. at noon and 3, to April. $1.50.

13TH STREET REPERTORY COMPANY—"Super-U," a musical, Sat. at 1. "The Empire Laughs Back," Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

SUZANNE'S FOREST FANTASY—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. (ex. Easter) at 2, thru 4/24; added perf. 4/4 at 2. $2.

PUPPET THEATER—A do-it-yourself project, with children making puppets and performing. West Side Repertory Theater, 252 W. 81st St. (666-3521). Sat. at 3. $3.

TALES OF CHELM, a story-play based on folk tales, with songs, comedy, riddles, audience participation. Corner Loft Theater, 99 University Place (697-2549). Sun. at 1 and 3 thru March 27. $5.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Hansel and Gretel," Sat. and Sun. at 1:30; "Little Red Riding Hood." Sat. and Sun. at 3; thru 4/3. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations required; all adults must be with a child).

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center, plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free Sun. story hours, ages 3-6; 11 a.m. West Side, 12:30 East Side.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 3/19 at 1:30: Hudson Vagabond Puppet Theatre in "La Fontaine Fables." $2.50. At 2:40, "Please Touch," a demonstration in a 17th-century Dutch room. $1... 3/20 at 3: An outer-space version of Mozart's "The Magic Flute," with soprano Elinor Amlen, others. $3.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat., 11-5. Weekends $2, adults $3; weekdays $1 and $2. Multimedia museum. Games, demonstrations, special exhibits, etc... 3/19: "Life line," workshops at 1 and 3, for poetry; see birth, life, death of a cell. Visit exhibits on Mystery of Time and Birthdays.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30... 3/19, 20 at 1:30: films on modern industry, relating to museum's March theme, Symbols in Culture. Free with museum admission.

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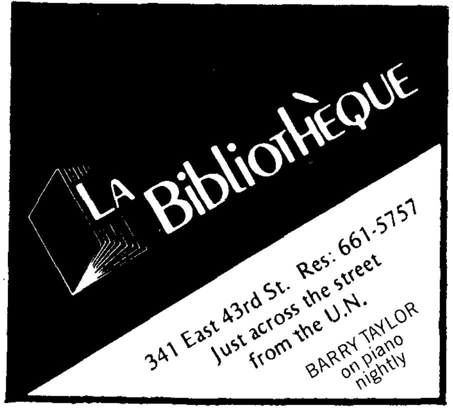
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RADIO HIGHLIGHTS

Wed., Mar. 16

2:06/WQXR-AM/FM—Schubert: Sym #1 in D.
3:00/WNYC—Henze: El Cimmarron.
4:00/WNCN—Beethoven: Sym #4 in B-Flat, Op. 60 (Bernstein).
5:00/WNCN—Handel: Organ Cto #5 in F, Op. 4 (Challan).
5:06/WQXR-AM/FM—Debussy: Arabesque #1.
6:00/WNCN—Glazounov: Qt for Saxophones in B-Flat, Op. 109 (Netherlands Saxophone Qt).
6:30/WNYC—Lully: Le Temple de la paix, Suite (Froment).
7:00/WNCN—Rheinberger: Cantata "The Star of Bethlehem" (Streich, Fischer-Dieskau/Heger).
8:00/WNYC—Haydn: Trio in f-sharp (Amade Trio).
8:06/WQXR-AM/FM—Messiaen: L'Ascension.
9:00/WNCN—Beethoven: Piano Sonata #28 in A, Op. 101 (Serkin).
10:00/WNCN—Ginastera: Harp Cto (Badings/Cobos).
11:00/WNYC—Couperin: La Piemontoise (Quadro Amsterdam).

Thurs., Mar. 17

2:06/WQXR-AM/FM—Purcell: Sym from The Fairy Queen.
3:00/WNCN—Mozart: Sym #29 in A (Muti).
4:00/WNCN—Grieg: Sym in c (Andersen).
5:00/WKCR—Opera Topics: Alfredo Silipigni, featured guest.
WNCN—Paganini: Introduction and Variations on "God Save the Queen" (Accardo).
5:06/WQXR-AM/FM—Traditional Irish (arr. Wilson): Molly on the Shore.
6:00/WNCN—Bach: Toccata & Fugue in F (Duruflé).
6:30/WNYC—MacDowell: Piano Sonata #4 "Keltic" (Fierro).
7:00/WNCN—Lipatti: Concertino in Classical Style, Op. 3 (Blumenthal/Cillario).
8:00/WNCN—Josquin: Missa "L'Homme arme" (Turner).
WNYC—Shostakovich: Qt in c, Op. 110 (Orford String Qt).
8:06/WQXR-AM/FM—Haydn: Sym #86 in D.
10:00/WNCN—Prokofiev: Love for Three Oranges (Thomas).
11:00/WNCN—Medtner: Piano Qnt in C (New London Qnt).
WNYC—Moeran: Cello Sonata in a (Coetmore, Parkin).

Fri., Mar. 18

2:06/WQXR-AM/FM—Grieg: Landsighting, Op. 31.
3:00/WNCN—Nielsen: Sym #4, Op. 29 "The Inextinguishable" (Karajan).
WNYC—Orff: Der Mond.
4:00/WNCN—Haydn: Sym #93 in D (Beecham).
5:00/WNCN—Hindemith: Suite, Op. 26 "1922" (Petermandl).
5:06/WQXR-AM/FM—Handel: Three Marches.
6:00/WNCN—Pierné: Konzertstück for Harp, Op. 39 (Michel/Froment).
7:00/WNCN—Rimsky-Korsakov: Le Coq d'Or: Suite (Steinberg).
7:30/WNYC—Barber: Vanessa (Mitropoulos).
8:00/WNCN—Bach: Motet "Singet dem Herrn ein neues Lied" (Harnoncourt).
8:06/WQXR-AM/FM—Poulenc: Concert Champêtre for Harpsichord & Orch.
9:00/WNCN—Bartók: Roumanian Dances (Schmidt, Verdery).
11:00/WNCN—Beethoven: Violin & Piano Sonata #10 in g, Op. 96 (Francescatti, Casadesus).
WNYC—New Sounds: Between's "Dharana." Music by Peter M. Hamel, Daniel Lentz, others.

Sat., Mar. 19

10:00 a.m./WNCN—Beethoven: Piano Cto #3 in c, Op. 37 (Serkin/Bernstein).
10:06 a.m./WQXR-AM/FM—Dvorák: Symphonic Variations, Op. 78.
11:00 a.m./WNCN—Haydn: Sym #10 in D (Dorati).
12:00/WNCN—Poulenc: Biches (Prêtre).
WNYC—Medieval Song (P. Davies, T. Davies).
1:00/WNCN—Reger: Variations & Fugue on a Theme of Mozart, Op. 132a (Keilberth).
1:30/WQXR-AM/FM—Strauss: Der Rosenkavalier (Troyanos, Te Kanawa, Blegen Ciannella, Moll/Levine). Live from the Metropolitan Opera.
2:00/WNYC—American Music Hall: Artie Shaw & His Orch play songs of the 30s.
3:00/WNCN—Britten: Hymn to Saint Cecilia, Op. 27 (Willcocks).
4:00/WNCN—Fauré: Elégie for Cello & Piano, Op. 24 (Moore, Jackson).
5:00/WNCN—Reger: Clarinet Qnt in A, Op. 146 (Leister).
5:06/WQXR-AM/FM—Strauss: Dynamiden.
6:00/WNCN—Busoni: Doktor Faustus: Sarabande & Cortege (Revenaugh).
6:30/WQXR-AM/FM—Haydn: Sym in d.
7:00/WNCN—Liszt: Les Cloches de la Cathédrale de Strasbourg (Ferencsik).
8:06/WQXR-AM/FM—Bruch: Septet in E-Flat.
9:06/WQXR-AM/FM—Mozart: Violin Cto #4 (Mutter/Masur).
10:00/WNCN—Lehár: Paganini (Rothenberger, Miljakovic, Gedda, Zednik, Kusche, Hoelscher/Boskovsky).
11:00/WNYC—New Sounds: Terry Riley's "Shri Camel." Music by Mike Oldfield, others.

Sun., Mar. 20

10:00 a.m./WNCN—Ravel: Pavane pour une infante défunte (Bream).
10:06 a.m./WQXR-AM/FM—Gounod: Sym #1 in D.
11:00 a.m./WNCN—Grieg: Holberg Suite, Op. 40 (Flagello).
12:00/WNCN—Schumann: Symphonic Etudes, Op. 13 (Rubinstein).
12:06/WQXR-AM/FM—Music from Budapest.
1:00/WNCN—Carter: Variations for Orch (Solti).
2:06/WQXR-AM/FM—Italy in Music: Beniamino Gigli in concert.
3:00/WNCN—Prokofiev: Cello & Piano Sonata in C, Op. 119 (Rostropovich, Richter).
4:00/WNCN—Brahms: Liebeslieder Waltzes, Op. 52 (Los Angeles Vocal Arts Ensemble).
5:00/WNCN—Scriabin: Piano Works (Sofronitski).
5:06/WQXR-AM/FM—Remembering Joseph Szigeti (Menuhin, Steinhardt, Stern, Magaloff, Sandor).
6:00/WNYC—Kodály: Violin & Cello Duo (Kang, Rosen).
7:06/WQXR-AM/FM—Tchaikovsky: Serenade melancolique.
8:00/WNCN—Gala of Stars (Bumbry, Verrett, Milnes, Bergonzi, Harrell, von Stade, Laine). Simulcast with WNET-TV.
8:06/WQXR-AM/FM—Wagner: Die Walküre, Acts II-III (Adam, Altmeyer, Norman, Moll/Janowski).
10:00/WNYC—Telemann: Suite in a (Rampal).
11:00/WNCN—Dvorák: Qt in F, Op. 96 "American" (Budapest String Qt).

Mon., Mar. 21

2:06/WQXR-AM/FM—Sibelius: Suite, Op. 51 from Belshazzar's Feast.
3:00/WNCN—Gershwin: Piano Cto in F (Szidon/Downes).
WNYC—Adams: Shaker Loops.
5:00/WNCN—Mozart: Sym #36 in C "Linz" (Bernstein).
5:06/WQXR-AM/FM—Ibert: A Restaurant in the Bois-de-Boulogne from Paris Suite.
6:30/WNYC—Stravinsky: Jeu des Cartes (Stravinsky).
7:00/WNCN—Bach: Brandenburg Cto #5 in D (Aston Magna).
8:00/WNYC—Schwantner: And the Mountains Rising-Nowhere (Hunsberger).
8:06/WQXR-AM/FM—Bach: St. Matthew Passion.
9:00/WNCN—Mussorgsky: Pictures at an Exhibition (Hollander).
9:06/WQXR-AM/FM—Britten: Spring Sym, Op. 44 (Previn).
11:00/WNYC—Crumb: Ancient Voices of Children (DeGaetani).

Tues., Mar. 22

2:06/WQXR-AM/FM—Vaughan Williams: Toward the Unknown Region.
3:00/WNCN—Mendelssohn: Cto for Violin, Piano & Strings (Glenn, List/Märzendorfer).
5:00/WNCN—Rachmaninoff: Sym #3 in a, Op. 44 (Stokowski).
5:06/WQXR-AM/FM—Mozart: Dove sono from The Marriage of Figaro.
6:30/WNYC—Enesco: Sym #1 in E-Flat (Georgescu).
7:00/WNCN—Bartók: Hungarian Peasant Songs (Richter).
8:00/WNCN—Vivaldi: Four Seasons: Violin Cto in g, Op. 8, #2 "Summer" (Menuhin/Lysy).
WNYC—Babbitt: Composition for Viola & Piano (Graham, Black).
8:06/WQXR-AM/FM—Hindemith: Symphonic Metamorphosis on Themes by Carl Maria von Weber.
9:00/WNCN—Haydn: Cello Cto in C (Laufer/Schwarz).
9:06/WQXR-AM/FM—In Search of American Opera: Works by Menotti, Copland, Taylor, Hanson, Bruenberg, & Thomson.
11:00/WNCN—Fauré: Violin & Piano Sonata in A, Op. 13 (Harth, Loesser).

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Mar. 16-18 and 21-22

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4 **WNBC** 212-664-4444
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W **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
  Thu,Tue/I Dream of Jeannie
  Fri/Gigglesnort Hotel
  Mon/Carrascolendas
H Wed/Coach
  Fri,Tue/Man of the Serengeti
  Mon/**Movie:** Treasures of the Snow
S Thu/Overture

6:30
2 News
4 Early Today
5 Popeye
11 Adventures of Mr. Magoo
H Thu/Misunderstood Monsters
S Mon/Crossbar
  Tue/**Movie:** Three Tales Dark and Dangerous

7:00
2 News
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Fri/Butch Minds the Baby
  Tue/**Movie:** The Great Muppet Caper
S Wed/Peter and the Wolf
  Thu/The Gymnast
  Fri/Dot and the Bunny

7:30
9 Jim Bakker
11 Pink Panther
H Wed/Fraggle Rock
  Thu/**Movie:** Little Mo
  Fri/**Movie:** Heartland
S Wed/**Movie:** Bobby Deerfield
  Mon/**Movie:** The Learning Tree

8:00
11 Tom & Jerry & Friends
H Wed/**Movie:** The Great Muppet Caper
  Mon/**Movie:** On the Right Track
S Thu/**Movie:** Ticket to Heaven
  Tue/**Movie:** Bobby Deerfield

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
  Thu/Nine on N.J.
  Fri/Newark and Reality
  Tue/N.Y. Report
S Fri/Divorce

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Great Space Coaster
H Tue/Blondie

9:30
2 Jokers Wild
5 Make Room For Daddy
7 Wed/Rich Man, Poor Man
  Thu,Fri/Valley of the Dolls
  Mon,Tue/Roots
11 Mon-Thu/Flipper
  Fri/Insight
H Fri/Braingames
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Welcome Back Kotter
9 Romper Room
11 Civic Programming
H Wed/**Movie:** On the Right Track
  Thu/**Movie:** The Irishman
  Fri/George Jones
  Mon/**Movie:** The Legend of the Lone Ranger
  Tue/**Movie:** The Earthling
S Wed/**Movie:** Julie
  Thu/**Movie:** Small Town Girl
  Fri/**Movie:** Norman. . . Is That You?
  Mon/**Movie:** The Scapegoat
  Tue/**Movie:** Girl in White
W Wed/**Movie:** The Muppet Caper
  Thu/**Movie:** Rowdyman
  Fri/**Movie:** The Border
  Mon/**Movie:** On Golden Pond
  Tue/**Movie:** Cloud Dancer

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough
11 Candid Camera

11:30
4 Hit Man
9 You Asked For It
11 Odd Couple
H Fri/**Movie:** The High and the Mighty
S Fri/Short Picks

12 **NOON**
2 Tattletales
4 Just Men!
5 Tom Cottle
7 Family Feud
9 W News
11 Rhoda
H Wed/**Movie:** The Legend of the Lone Ranger
  Thu/**Movie:** Separate Tables
  Mon/**Movie:** Heartland
  Tue/**Movie:** The Great Muppet Caper
S Wed/**Movie:** Super Fuzz
  Thu/**Movie:** I Ought to Be in Pictures
  Fri/**Movie:** Pajama Tops
  Mon/**Movie:** Super Fuzz
  Tue/**Movie:** Shoot the Moon

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Ryan's Hope
11 News
W Vegetable Soup

1:00
4 Days of Our Lives
7 All My Children
9 Wed/**Movie:** A Very Special Favor (1965). Rock Hudson, Leslie Caron.
  Thu/**Movie:** Captain Lightfoot (1955). Rock Hudson, Jeff Morrow.
  Fri/**Movie:** Has Anybody Seen My Gal? (1952). Piper Laurie, Rock Hudson.
  *Mon/***Movie:** *The Lieutenant Wore Skirts* (1956). Tom Ewell, Sheree North.
  Tue/**Movie:** Meet Me at the Fair (1953). Dan Dailey, Diana Lynn.
11 700 Club
W Wed/**Movie:** The Little Fugitive
  Thu/**Movie:** On Golden Pond
  Fri/**Movie:** Diner
  Mon/**Movie:** Take It From the Top
  Tue/**Movie:** Only When I Laugh

1:30
2 As the World Turns

1:50
5 News

2:00
4 Another World
5 Chico and the Man
7 One Life to Live
11 Mon-Thu/Magic Garden
  Fri/Big Blue Marble
H Wed/Braingames
  Thu/**Movie:** I Ought to Be in Pictures
  Fri/**Movie:** Heartland
  Mon/**Movie:** Nobody's Perfekt
  Tue/George Jones
S Wed,Fri/Aerobicise
  Thu/**Movie:** Billy Jack

2:05
S Tue/**Movie:** Bobby Deerfield

2:15
S Mon/Aerobicise

2:30
2 Capitol
5 World's Greatest Cartoon Show
11 Krofft Superstars
H Wed/**Movie:** The Great Muppet Caper
S Wed/**Movie:** Chu Chu and the Philly Flash
  Fri/**Movie:** The Learning Tree
  Mon/**Movie:** Pajama Tops
W Wed/**Movie:** Heartbeeps

3:00
2 Guiding Light
4 Fantasy
7 General Hospital
9 Ironside
11 Tom and Jerry
W Thu/**Movie:** Chariots of Fire
  Fri/**Movie:** Cesar and Rosalie
  Mon/**Movie:** Heartbeeps
  Tue/Do Me A Favor

3:30
11 Scooby Doo
H Mon/**Movie:** Treasures of the Snow
  Tue/Rich Little's Robin Hood

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Wed-Fri/What's Happening
  Mon,Tue/Wonder Woman
7 Edge of Night
9 In Search Of
11 Pink Panther
13 Sesame Street (CC)
H Thu/Misunderstood Monsters
  Fri/Man of the Serengeti
S Wed/**Movie:** Wilderness Family, II
  Thu/Mark Twain Theatre
  Tue/Dot and the Bunny
W Wed,Tue/**Movie:** Knightriders

4:30
4 More Real People
5 Wed-Fri/We're Dancing
7 Wed/After School Special
  Thu-Tue/People's Court
9 Wed/**Movie:** Operation C.I.A. (1965). Burt Reynolds, John Hoyt.
  Thu/**Movie:** Skullduggery (1970). Burt Reynolds, Susan Clark.
  Fri/**Movie:** The Killing Affairs (1971). Burt Reynolds, Norman Fell.
  Mon/**Movie:** Come Spy With Me (1967). Troy Donahue, Andrea Dromm.
  Tue/**Movie:** The Spy Killer (1969). Robert Horton, Jill St. John.
11 Happy Days Again
H Wed/Fraggle Rock
  Tue/Video Jukebox
S Fri/Dot and The Bunny
  Mon/**Movie:** Whitewater Sam
W Mon/**Movie:** Stripes

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mon,Tue/Mister Rodgers
H Wed/Split Cherry Tree
  Thu/All Summer in a Day
  Fri/Butch Minds the Baby
  Tue/Man of the Serengeti
W Fri/**Movie:** You Light Up My Life

5:15
13 Wed-Fri/Mister Rodgers

5:30
13 Mon,Tue/Electric Company
H Wed/Braingames
  Thu/Video Jukebox
  Fri/Fraggle Rock
  Mon/**Movie:** On the Right Track
S Thu/**Movie:** Ticket to Heaven
  Tue/**Movie:** Billy Jack
W Thu/Do Me a Favor

Evening, Mar. 16-18 and 21-22

Wed., Mar. 16

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 Brooklyn College Presents
H **Movie:** The Legend of the Lone Ranger
S **Movie:** Bobby Deerfield

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
W **Movie:** Some Call It Loving

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 The Sounds of Love
31 Say Brother

8:00
2 **Movie:** Gone With the Wind (1939). Vivien Leigh, Clark Gable.
  Part II
4 Real People
5 PM Magazine
7 High Performance
9 Chronicle
11 **Movie:** The Quiet Man (1952). Maureen O'Hara, John Wayne.
13 The Man Who Loved Bears
31 Burglar Proofing
H **Movie:** Coach
N **Movie:** Bad
S **Movie:** Super Fuzz

8:30
5 **Special:** Rocco's Star
9 **Basketball:** Knicks vs. Milwaukee
31 On the Cultural Side

9:00
4 Facts of Life
5 Merv Griffin
7 Fall Guy
13 **Movie:** The Miracle Worker (1962). Anne Bancroft, Patty Duke.
21 Mario Lanza, An

SOLUTIONS TO LAST WEEK'S PUZZLES

■	E	S	T	I	M	A	T	E	D	C	O	S	T	■
A	■	W	■	D	■	B	■	A	■	O	■	T	■	S
B	E	E	R	Y	M	E	S	S	■	S	P	E	N	T
J	■	E	■	L	■	R	■	E	■	M	■	A	■	E
E	X	P	E	L	■	R	E	L	I	E	F	M	A	P
C	■	I	■	■	■	A	■	S	■	T	■	■	■	P
T	I	N	S	M	I	T	H	■	R	I	M	I	N	I
S	■	G	■	A	■	E	■	B	■	C	■	T	■	N
L	U	S	T	R	E	■	C	R	O	S	S	I	N	G
A	■	■	■	C	■	D	■	U	■	■	■	N	■	S
V	A	S	T	O	C	E	A	N	■	S	H	E	E	T
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R	E	O	■	O	S	S	■	L	A	R	R	Y	O	F	A	R	A	B	I	A
E	D	D	A	■	T	A	S	■	R	E	E	■	S	S	T	■	L	E	N	S
T	O	Y	S	■	A	L	E	■	A	C	L	E	■	■	E	L	A	N	D	S
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A	M	I	■	H	Y	M	I	E	R	I	C	K	O	V	E	R	■	Y	A	T
D	E	L	F	T	■	E	T	H	A	N	■	S	M	E	T	A	N	A	■	■
A	S	S	L	O	W	■	■	R	B	I	S	■	A	N	U	■	A	R	M	S
S	T	O	A	■	A	E	I	■	I	N	T	■	N	E	D	■	G	N	A	W
H	A	N	K	K	I	S	S	I	N	G	E	R	■	D	E	N	■	O	N	A
■	■	■	■	O	S	T	E	O	■	■	R	A	P	■	■	O	W	L	E	T
■	D	I	C	K	T	H	E	L	I	O	N	H	E	A	R	T	E	D	■	■
P	E	T	R	O	L	■	■	E	N	S	■	■	A	N	A	I	S	■	■	■
O	C	C	A	S	I	O	N	■	C	H	U	C	K	D	I	C	K	E	N	S
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TELEVISION

American Caruso
㉛ Life on Earth
🅦 **Movie:** Tarzan

9:30
❹ Family Ties
🅗 **Movie:** Shoot the Moon

10:00
❹ Quincy
❺ News
❼ Dynasty
㉛ The River in the Desert
🅝 **Movie:** Between the Lines
🅢 **Movie:** Gas

10:30
⓫ News
㉑ To the Manor Born
㉛ Freedom to Speak

11:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ Lie Detector
⓫ Odd Couple
㉑ Butterflies
🅦 **Movie:** 1001 Erotic Nights

11:30
❷ Hart to Hart
❹ Tonight
❺ Baretta
❼ Nightline
❾ Hawaii Five-O
⓫ Saturday Night
㉑ Latenight
🅢 Best of Bizarre

11:35
🅗 Not Necessarily the News

12 **MIDNIGHT**
❼ The Last Word
🅝 **Movie:** The Girls on the Beach
🅢 **Movie:** Quest for Fire

12:05
🅗 **Movie:** The Legend of the Lone Ranger

12:30
❹ David Letterman
❺ Mission: Impossible
❾ Madame's Place
⓫ Star Trek
🅦 Best of Floyd

12:40
❷ **Movie:** Keefer (1978). William Conrad, Michael O'Hare.

1:00
❼ **Movie:** How Sweet It Is (1968). James Garner, Debbie Reynolds.
❾ Psychic Phenomena

1:15
⓭ Masterpiece Theatre: On Approval

1:30
❹ ⓫ News
❺ Hogan's Heroes
🅦 **Movie:** Knightriders

1:45
🅗 **Movie:** Escape from New York
🅢 **Movie:** A Little Sex

2:00
❷ News
❺ **Movie:** Marked Woman (1937). Bette Davis, Humphrey Bogart A district attorney convinces several women to testify against their boss, a king of the underworld.
❾ Joe Franklin
⓫ **Movie:** Molly and Lawless John (1972). Vera Miles, Clu Gulager. A young criminal tricks the sheriff's wife into running away with him.

2:30
❹ Romance Theatre

3:00
❹ Mary Tyler Moore
❾ **Movie:** Fighting O'Flynn (1949). Douglas Fairbanks Jr., Helena Carter.

3:25
🅗 **Movie:** The Beast Within
🅢 **Movie:** Chu Chu and the Philly Flash

3:30
❹ Mary Tyler Moore

4:00
❹ Here's Lucy
⓫ Candid Camera
🅦 **Movie:** Tarzan

4:02
❺ Love, American Style

4:30
❹ News
⓫ Abbott & Costello

5:00
⓫ Focus: New Jersey
🅢 Best of Bizarre

5:05
🅗 Rich Little's Robin Hood

5:30
❹ Health Field
❼ Listen & Learn
❾ Morning Stretch
⓫ News

Thu., Mar. 17

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ BJ/Lobo Show
⓫ Jeffersons
⓭ 3-2-1 Contact (cc)
㉑ Latenight
㉛ N.Y.U. Broadcast Lab
🅗 **Movie:** The Irishman

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment
🅦 News

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Alice
⓭ Nightly Business Report
㉑ Over Easy
㉛ New Voice
🅦 Best of Floyd

7:30
❷ Wonderful World of Strawberry Shortcake
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Charley
㉛ Today's Black Woman
🅢 Santana/Heart
🅦 **Hockey:** Islanders vs. Devils

8:00
❷ Magnum, P.I
❹ Fame
❺ PM Magazine
❼ Condo
❾ **Movie:** Tony Rome (1967). Frank Sinatra, Jill St. John.
⓫ **Movie:** Ride the High Country (1962). Randolph Scott, Mariette Hartley.
⓭ Marx Brothers in a Nutshell
㉑ Country Music Jubilee
㉛ Tony Brown's Journal
🅗 **Movie:** Quest for Fire
🅝 **Movie:** Hester Street

8:30
❺ Carol Burnett
❼ Amanda's
㉛ Afro-American Perspective

9:00
❷ 9th Annual People's Choice Awards
❹ Gimme a Break
❺ Merv Griffin
❼ Too Close for Comfort
㉛ Humanities Through the Arts
🅢 **Movie:** I Ought to Be in Pictures

9:30
❹ Cheers
❼ It Takes Two
㉛ Understanding Human Behavior

10:00
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20
❾ Newark and Reality
⓭ Mystery! Miss Morison's Ghosts
㉛ Japan: Living/Changing Tradition
🅗 **Movie:** I Ought to Be in Pictures
🅝 **Movie:** The Chain Reaction

10:30
❾ Meet the Mayors
⓫ News
㉛ It's Everybody's Business
🅦 It Seemed Funny at the Time

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Lie Detector
⓫ Odd Couple
㉑ Blues, Licks and Fiddle Sticks
㉛ Focus on Society
🅢 Loving Friends and Perfect Couples

11:30
❷ Quincy
❹ Best of Carson
❺ Baretta
❼ News Viewpoint
❾ Racing From Roosevelt
⓫ Saturday Night
㉑ Latenight
㉛ American Story, Part I
🅢 A New Day in Eden
🅦 **Movie:** Justine

11:55
🅗 **Movie:** La Cage aux Folles II

12 **MIDNIGHT**
❾ Paul Hogan
🅝 **Movie:** Lumiere
🅢 **Movie:** Shoot the Moon

12:15
⓭ Sneak Previews

12:30
❹ David Letterman
❺ Mission: Impossible
❾ Madame's Place

12:40
❷ McCloud

1:00
❼ **Movie:** Roman Holiday (1953). Audrey Hepburn, Gregory Peck.
❾ World Vision Special
🅦 **Movie:** On Golden Pond

1:30
❹ ⓫ News
❺ Hogan's Heroes

1:35
🅗 **Movie:** The Irishman

2:00
❷ News
❺ **Movie:** Deep Valley (1947). Ida Lupino, Dane Clark. Love story of a farm girl and a convict.
❾ Joe Franklin
⓫ **Movie:** Minnesota Clay (1966). Cameron Mitchell, Ethel Rojo. Escaped prisoner becomes entangled in a gang war.

2:05
🅢 **Movie:** Death Hunt

2:30
❹ Romance Theatre

3:00
❹ Mary Tyler Moore
❾ **Movie:** The Informer (1935). Victor McLaglen, Heather Angel.
🅦 **Movie:** Chariots of Fire

3:25
🅗 **Movie:** Little Mo

3:30
❹ Mary Tyler Moore

3:45
🅢 **Movie:** The Brute

4:00
❹ Here's Lucy
⓫ Candid Camera

4:14
❺ Love, American Style

4:30
❹ News
⓫ Abbott and Costello

5:00
⓫ Biography

5:05
🅦 It Seemed Funny at the Time

5:15
🅢 Santana/Heart

5:30
❹ Health Field
❼ Listen & Learn
❾ Morning Stretch
⓫ News

Fri., Mar. 18

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ BJ/Lobo Show
⓫ Jeffersons
⓭ 3-2-1 Contact (cc)
㉑ Latenight
㉛ Are You Listening
🅗 Braingames
🅢 **Movie:** Super Fuzz

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment
🅗 George Jones
🅦 News

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Alice
⓭ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth
🅦 **Movie:** The Border

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me

8:00
2 **Movie:** The Wizard of Oz (1939). Judy Garland, Bert Lahr.
4 Powers of Matthew Star
5 PM Magazine
7 Benson
9 **Basketball:** Knicks vs. Washington
11 **Movie:** Gunfight at Comanche Creek (1963). Audie Murphy, Colleen Miller. A detective infiltrates an outlaw organization.
13 Washington Week in Review
21 A Prospect of Whales
31 The Toy: Playing for Laughter
H **Movie:** The Amateur
N **Movie:** Beau Pere
S **Movie:** Butterfly

8:30
5 Healthbeat
7 At Ease
13 Wall $treet Week

9:00
4 Knight Rider
5 Merv Griffin
7 Renegades
13 *Masterpiece Theatre:* I, Claudius
21 The Great Whodunit
31 Amanecer
W **Movie:** Diner

9:30
31 Presente

10:00
2 Dallas
4 Remington Steele
5 **11** News
7 Tales of the Gold Monkey
31 Masterpiece Theatre: On Approval
H **Boxing:** Dwight Braxton vs. Michael Spinks
N **Movie:** North by Northwest
S **Movie:** Pajama Tops

10:05
13 The Naked Servant

10:30
9 N.Y. Report
11 News
21 **Movie:** The Man Who Knew Too Much (1934). Leslie Banks, Peter Lorre.

11:00
2 **4** **7** News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
W Leonard Report

11:30
2 **Basketball:** NCAA Tournament
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Fivo-O
11 Saturday Night
H Robin Williams
W **Movie:** Private Lessons

11:45
13 **Movie:** Desire (1936). Marlene Dietrich, Gary Cooper.

11:50
S **Movie:** The Amateur

12 **MIDNIGHT**
7 The Last Word

12:20
N **Movie:** Rashomon

12:30
4 SCTV Network
5 Soul Train
9 Madame's Place
11 Star Trek

1:00
7 **Movie:** Two for the Road (1967). Audrey Hepburn, Albert Finney.
9 World Vision Special
H **Movie:** The High and the Mighty
W **Movie:** Talk Dirty to Me

1:30
2 **Movie:** James Dean (1976). Stephen McHattie, Michael Brandon.
5 America's Top Ten
11 News

1:50
S **Movie:** The Seduction

2:00
4 News
5 **Movie:** *The Life of* Emile Zola (1937). Paul Muni, Gale Sondergaard. Bio of the French writer; much is made of the Dreyfuss case.
9 Joe Franklin
11 Best of the Midnight Special

2:30
W **Movie:** Pretty Baby

3:00
4 Romance Theatre
9 **Movie:** The Luck of the Irish (1947). Tyrone Power, Anne Baxter.
11 One Step Beyond

3:25
H Braingames

3:29
2 **Movie:** The Girl From Petrovka (1974). Goldie Hawn, Hal Holbrook.

3:30
4 Mary Tyler Moore
11 Twilight Zone

3:45
S **Movie:** Butterfly

3:55
H Five American Guns

4:00
4 Mary Tyler Moore
11 Candid Camera

4:20
5 Love, American Style

4:30
4 Here's Lucy
11 Abbott and Costello
W **Movie:** Alien Contamination

4:55
H Robin Williams

5:00
4 News
11 Best of Groucho

5:30
2 Public Hearing
7 Listen & Learn
11 Biography

5:35
9 **Movie:** The Saint Takes Over (1940). George Sanders, Wendy Barrie.

5:45
S **Movie:** The Learning Tree

Mon., Mar. 21

6:00
2 **4** **7** News
5 Three's Company
9 BJ/Lobo Show
13 3-2-1 Contact
21 Latenight
31 All About TV
S **Movie:** Pray TV

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Up and Coming
W **Movie:** Violette

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 *Entertainment* Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Opening Night
H Fraggle Rock

8:00
2 Square Pegs
4 Little House: A New Beginning
5 PM Magazine
7 That's Incredible!
9 Road to L.A.
11 **Movie:** Looking for Mr. Goodbar (1977). Diane Keaton, Richard Gere. A repressed young woman finds tragedy.
13 Frontline
21 Jacques Cousteau
31 Today's Black Woman
H **Movie:** The Legend of the Lone Ranger
N **Movie:** Andy Warhol's Dracula
S **Movie:** A Little Sex

8:30
2 Small and Frye
5 Carol Burnett
31 Rape in the Black Community

9:00
2 Alice
4 **Movie:** The Last Married Couple in America (1980). Natalie Wood, George Segal.
5 Merv Griffin
7 **Movie:** Intimate Agony (1983). Tony Geary, Judith Light
9 **Movie:** Sahara (1943). Humphrey Bogart, Bruce Bennett.
13 Dance in America – Nureyev and the Joffrey Ballet in Tribute to Nijinsky
21 Godunov: The World to Dance In
31 Cityscope

9:15
W **Movie:** Vice Squad

9:30
2 One Day at a Time
31 Doris Chase Concepts

10:00
2 Cagney and Lacey
5 News
21 Soundstage: Full Swing
31 Mystery!
H Robin Williams
N **Movie:** Andy Warhol's Frankenstein
S **Movie:** Deadly Games

10:30
11 News
13 Golden Age of Television: The Comedian

11:00
2 **4** **7** **11** News
5 M*A*S*H
9 Lie Detector
21 Tony Brown's Journal
W **Movie:** Twice A Woman

11:30
2 Trapper John, M.D.
4 Best of Carson
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
H Not Necessarily the News

11:40
S **Movie:** Pajama Tops

12 **MIDNIGHT**
7 The Last Word
H **Movie:** The Amateur
N **Movie:** Atomic Cafe

12:30
4 David Letterman
5 Mission: Impossible
9 Paul Hogan
11 Star Trek
W **Movie:** Heartbeeps

12:40
2 Columbo

1:00
7 **Movie:** John Paul Jones (1959). Robert Stack, MacDonald Carey.
9 World Vision Special

1:30
4 **11** News
5 America's Top Ten
S **Movie:** Super Fuzz

1:55
H **Movie:** Heartland

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 **Movie:** The Tall Texan (1953). Lloyd Bridges, Marie Windsor Settlers pan for gold on sacred Indian ground
W **Movie:** Stripes

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Captain Pirate (1953). Louis Hayward, Patricia Medina.

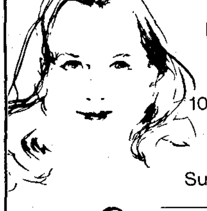
3:20
5 Off the Set

3:30
4 Mary Tyler Moore
H **Movie:** On the Right Track

3:35
S **Movie:** A Little Sex

3:50
5 Black News

4:00
4 Here's Lucy
11 Candid Camera
W **Movie:** Vice Squad



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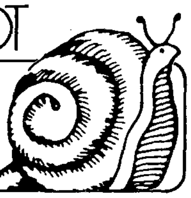

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4:20
5 Love, American Style

4:30
4 News
11 Abbott and Costello

5:00
11 Biography

5:10
H Not Necessarily the News

5:15
S **Movie:** Whitewater Sam

5:30
4 Health Field
7 Listen & Learn
11 News

Tue., Mar. 22

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight
31 Women: NY Edition
H **Movie:** The Earthling

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.?
W It Seemed Funny at the Time

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Feeling Fine
31 Tony Brown's Journal
S Santana/Heart

8:00
2 Ace Crawford
4 The A Team
5 PM Magazine
7 Happy Days (cc)
9 **Movie:** Cabaret (1972). Liza Minnelli, Joel Grey.
11 **Movie:** Where the Ladies Go (1980). Earl Holliman, Karen Black.
13 Nova
21 Frontline
31 With Ossie and Ruby
H Five American Guns
N **Movie:** Lumiere
W **Hockey:** Islanders vs. Boston

8:30
2 Gun Shy
5 Carol Burnett
7 Laverne & Shirley (cc)
31 Detroit Black Journal

9:00
2 **Movie:** The Other Woman. Hal Linden, Ann Meara.
4 Bare Essence
5 Merv Griffin
7 Three's Company
13 American Playhouse: For Us, the Living—The Medgar Evers Story
21 Masterpiece Theatre: On Approval
31 Humanities Through the Arts
H **Movie:** The Beast Within
S **Movie:** Shoot the Moon

9:30
7 9 to 5
31 Understanding Human Behavior

10:00
4 St. Elsewhere
5 11 News
7 Hart to Hart
31 Japan: Living/ Changing Tradition
N **Movie:** Bruce vs. Bill

10:30
9 Nine on N.J.
11 News
13 Enterprise
21 Frontline
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 **Movie:** The Big Clock (1948). Ray Milland, Charles Laughton.
21 Feeling Fine!
31 Focus on Society
H **Movie:** Escape From New York
S Loving Friends and Perfect Couples
W **Movie:** Private Lessons

11:30
2 Quincy
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
31 The American Story, Part I
S A New Day in Eden

12 MIDNIGHT
7 The Last Word
S **Movie:** Quest For Fire

12:20
N **Movie:** The Chain Reaction

12:30
4 David Letterman
5 Mission: Impossible
9 Paul Hogan
11 Star Trek
W **Movie:** Some Call It Loving

12:40
2 McMillan and Wife
H Blondie

1:00
7 **Movie:** Cromwell (1970). Richard Harris, Alec Guinness. Part I.
9 Psychic Phenomena

1:30
4 11 News
5 Hogan's Heroes

1:40
H **Movie:** Shoot the Moon

1:45
S **Movie:** The Brute

2:00
2 News
5 **Movie:** Between Two Worlds (1944). John Garfield, Eleanor Parker. A ship voyages beyond this world.
9 Joe Franklin
11 **Movie:** Black Sunday (1961). Barbara Steele, John Richardson.

2:30
4 Romance Theatre
W **Movie:** Only When I Laugh

3:00
4 Mary Tyler Moore
7 News
9 **Movie:** The Ship That Died of Shame (1956). Richard Attenborough, George Baker.

3:15
S **Movie:** Billy Jack

3:30
4 Bob Newhart

3:45
H **Movie:** The Beast Within

4:00
4 Here's Lucy
11 Candid Camera

4:26
5 Love, American Style

4:30
4 News
11 Abbott and Costello

4:45
W It Seemed Funny at the Time

5:00
11 Biography

5:25
H Blondie

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News
S Dot and the Bunny

Weekend, Mar. 19-20

Sat., Mar. 19

6:00
2 Patchwork Family
4 Journey to Adventure
5 Pattern For Living
11 News

6:30
4 Pop Goes the Country
5 Insight
7 News
11 Candid Camera
H **Movie:** Chariots of Fire

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Dr. Snuggles

7:30
4 Infinity Factory
5 Bullwinkle
7 Davey and Goliath
9 To be announced
11 Pink Panther
13 Electric Company

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
31 Carrascolendas
S **Movie:** Because You're Mine

8:05
13 Sesame Street (cc)

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 Apple Polishers
11 Sport Billy
31 Oye Willie
H **Movie:** Kill and Kill Again

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Waltons
9 Nine on N.J.
11 Wall Street Journal Report
31 La Esquina

9:15
13 Mister Rodgers

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
31 Mundo Real

9:55
13 Life on Earth

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 International Christian Aid Special
11 Gospel Hour
31 Sonrisas
S **Movie:** The Goldwyn Follies
W Yesterday's Theatre: Old Barn Dances

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?
H Blondie

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spider Man
7 Mork and Mindy Hour
9 All Star Wrestling
11 Hee Haw
13 Oceanus
31 Humanities Through the Arts

11:30
2 Bugs Bunny/Road Runner
13 Oceanus
H **Movie:** The Legend of the Lone Ranger

11:45
W **Movie:** Fiddler on the Roof

12 NOON
2 **Basketball:** NCAA Championship Tournament
4 Jetsons
5 Big Valley
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
31 Understanding Human Behavior
S **Movie:** I Ought to Be in Pictures

12:30
4 Flash Gordon
7 American Bandstand
11 One Step Beyond
13 Sports America
21 This Old House

1:00
4 Young People's Special: The Edison Adventures
5 Bionic Woman
9 **Movie:** Taras Bulba (1962). Yul Brynner, Tony Curtis.
11 At the Movies
21 Victory Garden
31 Japan: Living/ Changing Tradition

1:30
4 High School Basketball Special
7 Sha-Na-Na
11 Happy Days Again
13 The Making of "Superman I"
21 Square Foot Gardening
H **Movie:** Nobody's Perfekt

2:00
5 6 Million Dollar Man
7 Like It Is
11 Laverne and Shirley
21 Lap Quilting
31 It's Everybody's Business
S **Movie:** The Four Seasons

2:30
4 Baseball Bunch
11 Sanford and Son
13 **Movie:** The Little Princess (1939). Shirley Temple, Richard Greene.
21 Gourmet Cooking

3:00
4 Al McGuire on Sports
5 **Movie:** Jade Claw (1982). Billy Chong, Yu Saio Tin.
7 Sportsbeat
9 **Movie:** Call Him Mr. Shatter (1975). Stuart Whitman, Peter Cushing.
11 **Movie:** First to Fight (1967). Chad Everett, Marilyn Devin. A U.S. Marine hero panics under fire.
21 This Old House
31 Focus on Society
H **Movie:** The Earthling
W **Movie:** Haunting of Julia

3:30
4 John Denver Celebrity Ski Classic
7 Professional Bowlers Tour
21 Victory Garden

4:00
21 Square Foot Gardening
31 The American Story, Part I
S Clown White

4:15
13 Sneak Previews

4:30
4 **Golf:** Women's Kemper Open
21 Lap Quilting

4:45
13 **Movie:** A Farewell to Arms (1932). Helen Hayes, Gary Cooper.

5:00
5 Mission: Impossible
7 Wide World of Sports
9 Outer Limits
11 Chips Patrol
21 Glory of the Garden
31 Cross Country Ski School
H Rich Little's Robin Hood
S **Movie:** Pray TV
W **Movie:** Everybody Rides the Carousel

5:30
31 Lawmakers

6:00
4 News
5 Starsky & Hutch
9 Racing From Aqueduct
11 Star Trek
21 Sounds of Love
31 Searching
H **Movie:** Chariots of Fire

6:30
2 4 7 News
9 In Search Of
13 Mainstream
31 European Television
W **Movie:** I Ought to Be in Pictures

7:00
2 News
4 Prime of Your Life
5 Welcome Back, Kotter
7 Colgate Women's Games
9 The Saint
11 Dance Fever
13 Inside Albany
21 Wall $treet Week
31 New Voice
S An Easter Story

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 All in the Family
11 Solid Gold
13 Agronsky & Company
21 Mario Lanza, An American Caruso
31 Opening Night
S **Movie:** Bugs Bunny Movie

8:00
2 Wizards and Warriors
4 Diff'rent Strokes
5 **Movie:** Cover Girl (1944). Rita Hayworth, Gene Kelly.
7 T.J. Hooker
9 Swiss Conspiracy (1977). David Janssen, Senta Berger.
13 Jukebox Saturday Night
31 But Then She's Betty Carter
H **Movie:** Cheech & Chong's Nice Dreams
N **Movie:** Bruce vs. Bill

8:30
4 Silver Spoons
11 1983 Golden Globe Awards
W **Movie:** Tattoo

9:00
2 **Movie:** Still the Beaver (1983). Jerry Mathers, Tony Dow.
4 Mama's Family
7 Love Boat (cc)
21 Sylvia Fine Kaye's Musical Comedy Tonight II
31 NYU Broadcast Lab
S **Movie:** Cat People

9:30
4 Teacher's Only
31 Women: NY Edition
H Blondie

10:00
④ Monitor
⑤ News
⑦ Fantasy Island
⑨ Country Jamboree
㉛ Marcel Marceau
Ⓝ **Movie:** Bad

10:15
Ⓦ Judy Garland II

10:30
⑤ Black News
⑪ News
Ⓗ Not Necessarily the News

11:00
② ④ ⑦ News
⑤ **Movie:** The Hucksters (1947). Clark Gable, Deborah Kerr.
⑨ Paul Hogan
⑪ Odd Couple
㉑ **Movie:** Happy Landing (1938). Sonja Henie, Don Ameche.
Ⓗ **Movie:** The Beast Within
Ⓢ Best of Bizarre

11:10
⑬ **Movie:** *The Big Clock* (1948). Ray Milland, Charles Laughton.

11:15
⑦ News

11:30
④ Saturday Night Live
⑨ Harness Racing From Roosevelt Raceway
⑪ Kickboxing
Ⓢ **Movie:** Gas
Ⓦ **Movie:** Roommates

11:45
② Sportspeople
⑦ **Movie:** Dark Victory (1975). Elizabeth *Montgomery, Anthony* Hopkins.

12 **MIDNIGHT**
② **Movie:** Fantastic Invasion of Planet Earth (1970). Michael Cole, Deborah Walley.
⑨ Championship Wrestling
Ⓝ **Movie:** Lenny

12:30
⑪ Best of the Midnight Special

12:45
Ⓗ **Movie:** Escape From New York

1:00
④ Evening at the Improv
⑨ **Movie:** Lemora, Lady Dracula (1973). Leslie Gibb, Cheryl Smith.
Ⓦ **Movie:** Turkish Delight

1:05
Ⓢ **Movie:** Death Hunt

1:20
⑤ **Movie:** Hitler: The Last Ten Days (1973). Alec Guinness, Diane Cilento. Documenting Hitler's final days, including newsreel footage of concentration *camp atrocities.*

1:30
⑪ News

1:59
② **Movie:** The Carpetbaggers (1964). George Peppard, Carroll Baker.

2:00
④ To be announced
⑪ Solid Gold

2:30
④ Mary Tyler Moore
⑦ **Movie:** Babe (1975) Susan Clark, Alex Karras
Ⓗ **Movie:** The Final Conflict

2:45
Ⓢ **Movie:** Nighthawks

3:00
④ Mary Tyler Moore
⑨ **Movie:** Odd Man Out (1947). James Mason, Robert Newton.
⑪ **Movie:** Paradise Alley (1961). Hugo Haas, Marie Windsor.
Ⓦ **Movie:** Fiddler on the Roof

3:30
④ Here's Lucy

4:20
Ⓗ **Movie:** Nighthawks

4:25
Ⓢ **Movie:** The Goldwyn Follies

5:00
⑪ Biography

5:06
② **Movie:** Moon of the Wolf (1972). David Janssen, Barbara Rush.

5:30
⑨ Make Peace With Nature
⑪ Christopher Closeup

5:45
⑪ Davey and Goliath

Sun., Mar. 20

6:00
④ Sermonette
⑨ N.Y. Report
⑪ News
Ⓗ **Movie:** Coach

6:20
Ⓢ **Movie:** Pray TV

6:30
② Mr. Moon's Magic Circus
④ Agriculture U.S.A.
⑦ ⑨ News
⑪ Candid Camera

7:00
② Captain Kangaroo
④ Joy of Gardening
⑦ Faith for Today
⑨ Newark and Reality
⑪ Robert H. Schuller

7:30
④ Journey to Adventure
⑤ Time for Timothy
⑦ Insight
⑨ Jack van Impe Presents
⑬ Electric Company
Ⓗ **Movie:** I Ought to Be in Pictures

8:00
② For Our Times
④ Twice A Woman
⑤ Jimmy Swaggart
⑦ Christopher Closeup
⑨ To be announced
⑪ Frederick K. Price
Ⓢ Overture

8:05
⑬ Sesame Street (cc)

8:30
② Way to Go
④ Here's Lucy
⑦ Directions
⑨ Day of Discovery
Ⓢ **Movie:** Three Tales Dark and Dangerous

9:00
② Sunday Morning
④ Bob Newhart
⑤ Wonderama
⑦ Like It Is
⑨ Oral Roberts
⑪ Return to the Planet of the Apes

9:15
⑬ Mister Rodgers

9:30
④ That Teen Show
⑤ **Movie:** The Amazing Spider-Man (1977). Nicholas Hammond, David White. A grad *student, bitten by a* radioactive spider, becomes a superhero.
⑨ Point of View
⑪ Josie and the Pussycats
Ⓗ George Jones

10:00
④ Positively Black
⑦ Tiempo
⑨ Mass
⑪ Tom and Jerry
⑬ Great Decisions
Ⓢ **Movie:** Chariots of Fire
Ⓦ **Movie:** Silence of the North

10:30
② Public Hearing
④ Visiones
⑦ *Entertainment* This Week
⑨ That's the Spirit
⑪ Pink Panther
⑬ Mainstream

11:00
② Newsmakers
④ First Estate
⑨ Make Peace With Nature
⑪ Three Stooges
⑬ Greatest Adventure
Ⓗ Braingames

11:15
⑤ **Movie:** Tarzan's New Adventure (1936). Herman Brix, Ula Holt. Tarzan searches for a priceless Mayan relic.

11:30
② Face the Nation
④ Today in New York
⑦ This Week With David Brinkley
⑨ Rex Humbard
⑪ **Movie:** The Time of Their Lives (1946). Bud Abbott, Lou Costello.
Ⓗ *Fraggle Rock*

11:55
⑬ The Man Who Loved Bears

12 **NOON**
② Channel 2 the People
④ News 4orum
⑨ Robert H. Schuller
㉑ Antiques and Americana
Ⓗ **Movie:** The Great Muppet Caper
Ⓦ **Movie:** Ticket to Heaven

12:30
② Lorne Greene's New Wilderness
④ Meet the Press
⑤ **Movie:** Banjo Hackett (1976). Don Meredith, Jennifer Warren. A man travels with his orphan nephew in search of a stolen horse
⑦ Eyewitness News Conference
㉑ Magic of Decorative Painting
Ⓢ **Movie:** Bobby Deerfield

12:55
⑬ **Movie:** *The Student* Prince (1954). Ann Blyth, Edmund Purdom.

1:00
② **Basketball:** NCAA Tournament
④ NBC *Sports Ringside*
⑦ 7 on Location
⑨ **Movie:** After the Fox (1966) Peter Sellers, Victor Mature
⑪ Simon Says: A Tribute to Neil Simon
㉑ Washington Week in Review

1:30
⑦ USFL Football
⑪ **Baseball:** Mets vs. Yankees
㉑ Wall Street Week

2:00
㉑ Glory of the Garden
Ⓗ **Movie:** Coach
Ⓦ **Movie:** The Muppet Caper

2:30
④ Sportsworld
⑤ **Movie:** Blood Alley (1955). John Wayne, Lauren Bacall.
Ⓢ **Movie:** Small Town Girl

3:00
⑨ *A Man Called* Sledge (1971). James Garner, Dennis Weaver.
⑬ Marx Brothers in a Nutshell
㉑ Sylvia Fine Kaye's Musical Comedy Tonight II
Ⓗ **Movie:** I Ought to Be in Pictures

4:00
④ **Golf:** Women's Kemper Open
㉛ Washington Week in Review
Ⓦ **Movie:** Union City

4:30
⑪ **Movie:** The Great Race (1965). Jack Lemmon, Natalie Wood. The first New York-Paris auto race.
㉛ Lawmakers
Ⓢ **Movie:** Billy Jack

4:45
⑦ Wide World of Sports

5:00
⑤ Kojak
⑨ Those Amazing Animals
⑬ ㉑ Jukebox Saturday Night
㉛ Inside Washington

5:30
⑬ Firing Line
㉛ Cityscope
Ⓗ **Movie:** Wilderness Family, II
Ⓦ **Movie:** The Little Fugitive

6:00
② ④ ⑦ News
⑤ **Movie:** For Pete's Sake (1974). Barbra Streisand, Michael Sarrazin.
⑨ Road to L.A.
㉛ All About TV

6:30
② ④ ⑦ News
㉛ *Searching*
Ⓢ Mark Twain Theatre

7:00
② 60 Minutes
④ Voyagers!
⑦ Ripley's Believe It or Not!
⑨ Rangers Close-up
㉛ Rebop
Ⓦ **Movie:** Tarzan

7:30
⑨ Outdoor Life
⑪ At the Movies
㉛ *Getting to Know Me*
Ⓗ Fraggle Rock

8:00
② Archie Bunker's Place
④ CHiPS
⑤ Special: Stars in the Fast Lane
⑦ Matt Houston
⑨ Special: The Jesters
⑪ Wall Street Journal Report
⑬ Gala of Stars 1983 *Simulcast with* WNCN-FM.
㉑ Back to the Stage Door Canteen
㉛ Voices of Inspiration
Ⓗ **Movie:** An American Werewolf in London
Ⓝ **Movie:** Girlfriends
Ⓢ **Movie:** Quest for Fire

8:30
② Gloria
⑨ **Basketball:** Nets vs. Milwaukee
⑪ Lawrence Welk
㉛ *Burglar Proofing*

9:00
② *Jeffersons*
④ **Movie:** Special Bulletin (1983). Ed Flanders, Gail Strickland.
⑤ Special: The Ashford and Simpson Video
⑦ **Movie:** The Face of Rage (1983). George Dzundza, Diane Weist.
㉑ **Movie:** Three Smart *Girls Grow Up* (1939). Deanna Durbin, Charles Winninger.
㉛ Amanecer
Ⓦ **Movie:** Quest for Fire

9:30
② Bob Newhart
⑪ Paul Anka
㉛ Presente

10:00
② Trapper John, M.D.
⑤ ⑪ News
㉛ Tokanaga Dance Co.
Ⓗ **Movie:** I Ought to Be in Pictures
Ⓝ **Movie:** Hester Street
Ⓢ A New Day in Eden

10:30
⑤ Sports Extra
⑪ From the Editor's Desk
㉛ Searching Special
Ⓢ A New Day in Eden

11:00
② ④ ⑦ News
⑤ Off the Set
⑨ Madame's Place
⑪ Odd Couple
⑬ Great Performances Rubinstein at 90
㉑ **Movie:** Babes on *Swing Street* (1939). Peggy Ryan, Leon Errol.
Ⓢ **Movie:** Chariots of Fire
Ⓦ **Movie:** Hell Night

11:15
② ⑦ News

11:30
⑤ David Susskind
⑪ Honeymooners

11:45
② Sports Update
④ **Movie:** Sister, Sister (1982) Diahann Carroll, Rosalind Cash
⑦ Sports Special

11:55
Ⓗ **Movie:** Shoot the Moon

12 **MIDNIGHT**
② **Movie:** Fear on Trial (1975). George C. Scott, Dorothy Tristan.
⑦ **Movie:** Green Slime (1969). Robert Horton, Luciana Paluzzi.
⑨ Barry Farber
⑪ Larry King
Ⓝ **Movie:** Between the Lines

1:00
⑨ **Movie:** Executive Suite (1954). William Holden, June Allyson
Ⓦ Best of Floyd

1:05
Ⓢ **Movie:** Billy Jack

1:30
⑪ News

1:45
④ Mary Tyler Moore

1:50
⑦ **Movie:** The Colossus of New York (1958). Ross Martin, Otto Kruger

2:00
② News
⑪ It's Your Business
Ⓗ **Movie:** Quest for Fire

2:15
④ Visiones

2:30
⑪ **Movie:** Atom Age Vampire (1961). Albert Lupo, Susanne Loret. A mad scientist tries to help a badly injured entertainer.

2:45
④ First Estate

3:00
⑨ **Movie:** Fighting Father Dunne (1948). Pat O'Brien, Myrna Dell.
Ⓢ **Movie:** Bobby Deerfield

3:15
④ News

3:45
Ⓗ **Movie:** La Cage aux Folles II

4:30
⑪ Abbott and Costello

5:00
⑪ Biography

5:15
Ⓢ Mark Twain Theatre

5:25
Ⓗ Braingames

5:30
④ Health Field
⑨ Morning Stretch
⑪ News

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/18, 19, Hugh Lawson with Bert Myrick and Calvin Hill. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 3/14, 21, Angel Pangelov & Jimmy Madison Big Band. 3/15-20, The Modern Jazz Quartet featuring John Lewis, Milt Jackson, Percy Heath, and Connie Kay. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 3/16, 17, Bryan Adams. 3/18, 19, Gary Burton Quartet; Dewey Redman Quartet. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450 Thru 3/26, balladeer Oscar Brand, Mon.-Sat. at 9 & 11:15 Sun., pianist Rose 'Che-Che' Murphy AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 3/17, Kincora; Gina McMather and Matthew Amson; Tom MacKenzie. 3/19, Back Roads Bluegrass Band. Shows at 8:15 No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 3/14, The Jack Maheu Quintet featuring Warren Chiasson. 3/15-19, Balaban & Cats. 3/20, Turk Mauro; Ron Turso Quintet. 3/21, Bob Wilber & The Bechet Legacy. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/15-20, Jay McShann meets Big Joe Turner — "The Kansas City Reunion." Nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 3/16, Faux Pas; One Plus One. 3/17, Soviet Sex; Pluto Pluck and I-Witnesses. 3/18, Ritchie Scarlet and the Seducers. 3/19, Squirrels from Hell. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 3/16, Music for Dozens. 3/17, Touchstone. 3/18, Ramblin' Jack Elliot. 3/19, Mary McCaslin & Jim Ringer. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Pianist Benny Key nightly, 7-9 p.m. 3/14-16, Joanne Brackeen Duo. 3/17-19, Marion Cowings. 3/20, 21, Andy Bey. 3/22-24, Ronnie Mathews Duo. Sun. at 9 & 10:30, Mon.-Thurs. at 9:30 & 11, Fri.-Sat. at 9, 11, & 1 a.m. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Graham Forbes Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Fred Fried Trio with Alicia Sherman. Sun., 5-10, Brooks Kerr. Mon.-Fri., 5-10, Loumell Morgan AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. 3/15-19, pianist Jim Roberts with Brian Torff on bass Tues.-Sat. 9-1 a.m. The Nina Sheldon Duo play Sun.-Mon., 7-11 AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111 Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna AE, DC, MC, V

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. Music starts at 9 3/18, 19, Janet Grice and Tropicale. 3/20, Perry Robinson's Licorice Factory No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat AE, V

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun. & Mon., pianist Junior Mance with Marty Rivera on bass. 3/15-19, pianist Fred Hersch with Buster Williams on bass. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 3/19, jazz singer Carmen McRae, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. 3/21-4/2, Clint Holmes. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 3/26, singer Julius La Rosa. Two sets Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 3/17, Mike and Marty Ledonne. 3/19, singer Lola Dunn with Peter Bacchus and Jeff Raheb. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 3/16, Daina and the Tribe featuring Jeremy Steig. 3/17, The Strangers; Eric Frandsen. 3/18, 19, Stuff. 3/20, Gospel music; Jazz Jam with Mark Suzzo. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., The Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/ jazz club. 3/15-20, pianist Bill O'Connell with Clint Houston on bass. Music starts at 10. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 3/15, Rock Wilk. 3/16, Carmen Lundy. 3/17, Thiago de Mello and Amazon. 3/18, 19, Joe Cool with Chris Parker, Will Lee, Rob Mounsey, Jeff Miranov. 3/20, Robert Kraft. 3/22, The Internationals. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 3/15, Street the Beat. 3/16, Roy Garrett. 3/17, Topper Lilien & The Blue Tycoons. 3/18, Lazoo. 3/19, Libby Titus. 3/20, Savannah Shieks. No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 3/17, Damballah; Le Troupe Makandal. 3/19, Harold Ashby Quartet. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 3/14, Ahmed Abdullah. 3/15-19, New York Jazz Quartet with Roland Hanna, Frank Wess, George Mraz, & Grady Tate. 3/20, 21, Henry Threadgill Sextet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 3/15-19, Alaina Reed sings, Tues.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 3/18, 19, 23-26, blues singer Charles Brown. Sun., Irish night with Ryan and Conway. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 3/14, Luis Perico Ortiz, Charanga Casino, and Claudio Roditti. 3/18, Nana Vasconcelos and The New York Samba Band; Arto Lindsay's Ambitious Lovers. 3/21, Tito Puente and his Latin/Jazz Ensemble. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 3/14, 21, Mel Lewis' Big Band. 3/15-20, Phil Woods Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 3/15-20, 22-27, Jackie Cain and Roy Kral. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 3/14, Chris Flory. 3/15-19, Don Lamphere. 3/20, Lee Konitz. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 3/14-19, Ronnie Mathews Duo. Sun. at 8:30, John Bunch with Phil Flanigan. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 3/14, 21, Dixie Doughboys. 3/15, Peach Fish Pie. 3/16, High Times. 3/17, Swing Fever. 3/18, 19, Juke Joint. 3/20, Shawn Calvin. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 3/14, Larry Coryell. 3/17, Commander Cody. 3/18, 19, Carter Brothers Band; Gabe Johnson. 3/21, War. 3/22, James Cotton. 3/24, Wilson Pickett. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Mon., Tues., talent showcase. 3/19, comedienne/m.c. Nancy Redman with J.J. Ramirez, Fred Stoller and others. Shows at 9:30 and midnight. No credit cards.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 3/14-26, singer-composer Rupert Holmes, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. 3/14, Marc Eliot. 3/21, Helena Grenot. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed.-Thurs. pianist-singer Lloyd Henderson. Fri.-Sat., magician Mundaka. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, thru 4/16, jazz pianist Dorothy Donegan, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 3/16-19, Panama Francis and The Savoy Sultans. 3/20, Judy Congress and The Tom Russell Band. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30 AE, V

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues. - Sun. 3/ 15, Marco Silva 'Steps of the Imagination.' 3/ 16, Clifford Jordan & Brazilian Jazz. 3/ 17, Samba Spaceship Band with Don Yuarez Benedicto. 3/18, 19, Pè De Boi. 3/20, Clarice Taylor Trio. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 3/15-19, comedian Glen Hirsch. 3/20, jazz singer Dolly Dawn. AE, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 3/16 at 8:30, Rick Hardeman. 3/17-19 at 11, Barbara Rankin. 3/19 at 8:30, Jerry Castaldo. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 3/18, 19, The High Heeled Women. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks, Tues. & Fri. at 8 & 10:30, Wed.-Thurs. at 8, Sat. at 7, 9:30 & midnight. String Fever play Sun. at 1 p.m. George Segal and the Empire City Imperial Jazz Band, Sun. at 3, Mon. at 8:30 and 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *"Forbidden Broadway,"* a musical comedy satire. Tues. at 11, Marie Santell. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Panama Francis and His Savoy Sultans, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Thru 4/23, *Peaches and Bananas*—a burlesque musical revue, Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

THE WILD CAT SALOON—227 E. 56th St., 486-7733. New York's newest cabaret with a daring 'Crazy Horse' type revue featuring the Wild Cat Girls and master illusionist Omar Pasha. Mon.-Sat. at 9 and 11:30. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 4/14, Barbara Cook sings Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** 3/14-4/16, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 3/19, *Some Enchanted Evening, The Songs of Rodgers and Hammerstein* starring Laurie Beechman, Ernestine Jackson, Lisby Larson, Russ Thacker, and Martin Vidnovic, Mon.-Sat. at 9 and 11. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 4/16, Mike Cerrati Trio, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

THE PARK TEN—10 Park Ave., at 34th St., 889-1310. Continental restaurant. Midnite Magic: Thurs.-Sat., Leila Martin. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist-singer Paul Chamlin entertains nightly. Music from 6 . AE, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. *Mon.-Tues., singer pianist* Ann Phillips. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

HANRATTY'S—1754 Second Ave., 289-3200. 3/15-19, pianist Mike Renzi with Dick Sudhalter on the *cornet.* AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Thru 3/19, singer Sarah Nagourney with pianist Kim Forman, Mon.-Sat., 10-2 a.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Richard Kaplan. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

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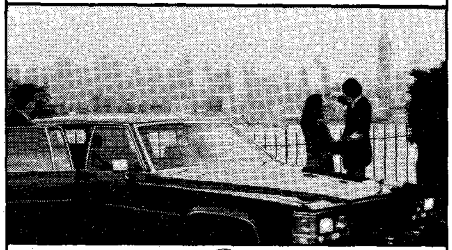

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. **(I)** MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DOMEL—13 Eighth Ave., nr. 12th St., 929-7553. Casual. Venetian-Northern Italian. Spcls: pasta with wild mushrooms, roast duck with cognac, port & gooseberry sauce, carpaccio Cipriani sytle. Res. sug. Tea & sandwiches Tues.-Sun. 3-5:30. D Tues.-Sun. 5:30-midnight. Closed Mon. **(M)** AE.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/

475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

R.J.'S BARBECUE—220 Madison Ave., at 37th St., 889-5553. Casual. American. Spcls: barbecued chicken, 4 types of ribs, homemade desserts. Open Mon.-Fri. 11 a.m.-1 a.m., Sat. from 4. Br Sun. noon-4. D Sun. 4-11. Ent. Fri.-Sat. 10-1 & Br Sun. Private parties for 50-100. **(I)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine.

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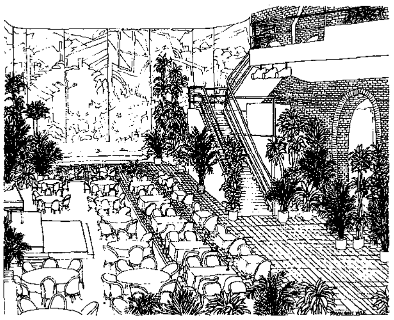

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FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LE JARDIN—248 E. 49th St., 355-1810. Casual. Country French. Spcls: boudin de fruit de mer, selle d'agneau en croûte, confit de canard. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 20. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RICH AND FAMOUS—227 E. 45th St., 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. **(I)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRACY'S—994 First Ave., bet. 54th & 55th Sts., 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, medallions of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. **(M)** AE, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 *p.m. Cocktails noon*-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. **(M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. *Dress opt. American. Spcls: prime sir*loin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sat. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. **(M).** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish-Mexican. Spcls: paella à la Valenciana, mariscada bilbaina, Mexican combination. Res. sug. Open daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, *tempura*. L *Mon.-Fri. noon*-3. D *Mon.-Fri.* 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

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LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 First Ave., at 58th St., 759-4200. Casual. American-French. Spcls: breast of duckling with blackcurrent, sauteed calves liver in shallots and red wine vinegar, fresh fish. Res. sug. L Mon.-Fri. noon-3:30. D daily 6-11. Br Sun. noon-3:30. Private parties for 50. Pianist Thurs.-Sun. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE, CB, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

THE PALACE—420 E. 59th St., 355-5150. Jackets required. French. Spcls: feuillete d'escargots à l'Italienne, legumes du printemp à l'aneth en brioche, sweetbreads marine au soja et petite legumes. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 5-midnight. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. L Mon.-Fri. noon-2:30 D Mon.-Sat. 7-11:30. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Ronny Whyte Duo Tues.-Sat. from 8:30. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: mousse of smoked trout with horseradish, veal piccata with crayfish cream, escalope of salmon with mint, poached pear stuffed with almond pastry cream and sauced with minted raspberry. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

AESOP'S TABLE—2787 Broadway, at 107th St., 662-0083. Casual. Greek. Spcls: lamb hunter style, moussaka, broiled fresh fish. Res. sug. Open Tues.-Sun. 11:30 a.m.-11:30 p.m. Private parties for 15-70. Closed Mon. **(I)** MC, V.

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francais, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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New York

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At *New York Magazine* we're celebrating our fifteenth birthday by celebrating the city we're named for.

In our April 18th issue, Pete Hamill, Marie Brenner, Michael Daly, Julie Baumgold, Nicholas Pileggi, Michael Kramer, Jenny Allen, and Tony Schwartz join a dozen of the world's greatest photographers to capture "A Day in the Life of New York," an unforgettable portrait of twenty-four hours in the life of New York City.

What's more, this souvenir issue will also contain a retrospective salute to *New York Magazine's* first fifteen years.

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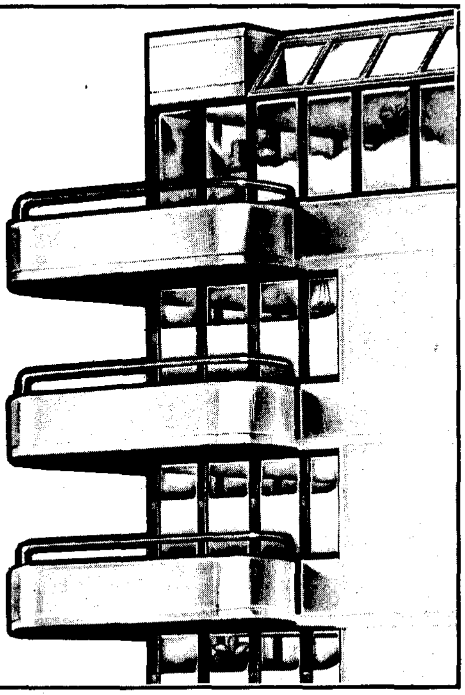

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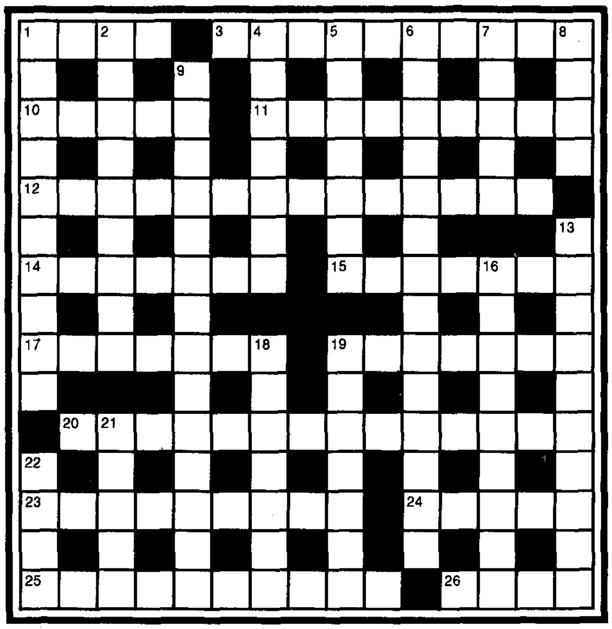
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Diplomatic note for dandies? (4)
3 Dig far less freely in this part of farm. (5-5)
10 The overweight appear in robes especially made for them. (5)
11 Is a thousand strong, would play havoc with these assaults. (9)
12 Suitable material for capital mouldings? (7, 2, 5)
14 Not senile but one's sea legs are unsteady. (7)
15 New copy of a coloured craft. (7)
17 Can make a meal although included in poor fare at a bleak hotel. (7)
19 Disease which makes the back curve, having a gap in it. (7)
20 Sign people with town for this promising match. (10, 4)
23 Returning a letter between assignations, sets off. (9)
24 Backward town for the unsophisticated. (5)
25 The union is adroitly reorganised. (10)
26 From these one drives for the river. (4)



Down

1 Unmounted illustrations show where drivers belong. (10)
2 Wild plant ever found to be common? (9)
4 Newly classifies places to stay. (7)
5 He is critical of what comes second on the box. (7)
6 What the star wins looks paltry in the craze for music. (4, 3, 7)
7 Boredom means the U9 is wrecked. (5)
8 Run for the line. (4)
9 Consume a woman's garment without being punished for being frivolous. (7-7)
13 The criminals are unknown persons about fifty. (10)
16 Laxative that is private in circulation. (9)
18 Crosser when adult. (7)
19 Torch consumes secrets. (7)
21 Place of birth. (5)
22 Poems held in good esteem. (4)

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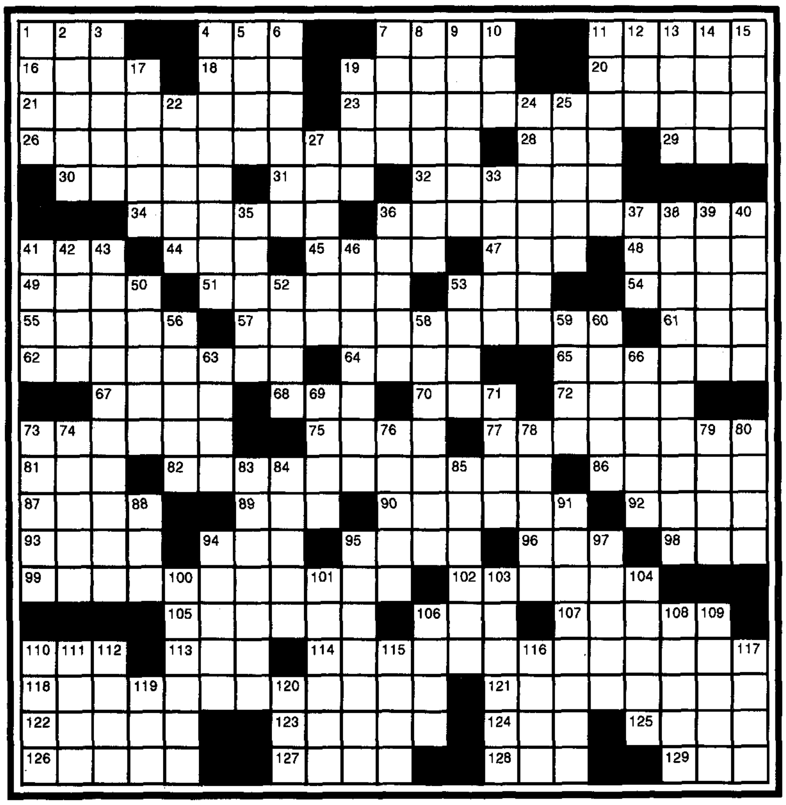
'GOING BUGGY': CUE CROSSWORD/By Maura B. Jacobson

Across

1 Pol Landon
4 Face value
7 "Wouldn't —— Loverly?"
11 Vegetarian's dish
16 Gather the harvest
18 Compass pt.
19 Lucy's TV friend
20 Outlaw's deed
21 West Indies islands
23 Comic strip character
26 Region of Nicaragua
28 Teachers' org.
29 Officeholders
30 "...the times that try men's ——"
31 Chaney
32 Earp namesakes
34 Dinsmore and Janis
36 Thin through the midriff
41 Eve's origin
44 Hankering
45 Revenuer
47 Fleur-de- ——
48 "—— she blows!"
49 Hebrew month
51 Dardanelles, e.g.
53 Rotate a camera
54 Himalayan "snowman"
55 State of India
57 Tangled problem
61 Service charge
62 Spring sights
64 Drops a fly
65 Alan's family
67 Far East
68 Broadcast
70 Make —— double
72 Phobia
73 Most ignoble
75 Microwave, for one
77 Beautician's pincers
81 Cider-song gal
82 Schoolboy's game
86 Bulgarian capital
87 Interdiction
89 Anecdotal collection
90 Afflict (the emotions)
92 —— podrida (spicy stew)
93 "Rome of Hungary"
94 Inner spirit: Fr.
95 Arith.
96 Amtrak concerns: abbr.
98 Saw or law suffix
99 Advice to cotton inspectors?
102 Japanese emigrants
105 First drill command
106 Heat unit: abbr.
107 Shoplift
110 Alas, to Adenauer
113 To's correlative
114 Have trouble with trivia
118 Oxbridge tourney
121 Producer of comedies
122 Western border lake
123 Greek sea: var.
124 "Blessed —— the meek"
125 Capt. Hook's cohort
126 Obdurate
127 Autumn sweep-up
128 A Williams
129 Nigerian city

Down

1 Ancient Syria
2 Openwork weaves
3 Roly-poly's epithet
4 Long cloaks
5 What to catch a butterfly in?
6 Cobblers do it
7 Shrub genus
8 Grace Kelly film, 1956
9 Boop and White
10 Old cloth measure
11 Couturier Arnold ——
12 "Exodus" hero
13 Caron film
14 Hymn finale
15 Ex-rulers of Tunis
17 Cause annoyance
19 Black, to Keats
22 "Alceste" composer
24 Make braids
25 Certain rays
27 Share the billing
33 "A man, ——, a canal, Panama" (palindrome)
35 Fly —— ointment
36 Dragonfly's habitat
37 Swine's confines
38 Friml operetta
39 Moth- ——
40 Dehydrates
41 Paper quantity
42 Bergman's "Casablanca" role
43 Industrious
46 Goddess of the arts
50 Backslide
52 Painter Bonheur
53 Attention-getting sound
56 Dewy
58 Gewgaw
59 Yegg's target
60 Kilmer poem
63 Between sol and do
66 Ocarina's kin
69 "Iliad" vowel
71 After dict or sen
73 Stings
74 Saying
76 Outer, in anatomy
78 Has on
79 Get one's goat
80 German coal region
83 Guinevere's home
84 Prepare to propose
85 Where Papeete is
88 Coffee-maker
91 Supported with scaffolding
94 Mindful
95 Tangy oolong
97 Shankar's instrument
100 Like sour notes
101 Countenance
103 Summer headgear
104 Utah lilies
106 Berliner's road
108 "What's in ——?"
109 Spiked the punch
110 New Testament book
111 Auto or demo ending
112 Vallee's greeting
115 Can. flyers
116 Swiss river
117 Quaker pronoun
119 Jailbird
120 A Brooks



Solutions to last week's puzzles appear on page 106.

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